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# SCHOOL ARTS

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**MEXICAN ARTS AND CRAFTS**  
JANUARY 1948



### POCKETBOOK ANATOMY, A PORTABLE COURSE IN THE FUNDAMENTALS OF SUCCESSFUL FIGURE DRAWING

Have you ever watched the seemingly simple action of a person walking down the street and then realized what a complicated process it really is? **POCKETBOOK ANATOMY FOR ARTISTS**, written by Lino S. Lipinski De Orlov and published by the International House Publications, Inc., brings about a new appreciation and understanding of anatomy through an illustrated study of its parts. When we learn of the extension and contraction of muscles and the movements of bones involved in one simple step, the human body becomes one of the most fascinating of objects to study and draw. Here is a convenient book, **POCKETBOOK ANATOMY**, giving you all the essentials of basic anatomy compiled in convenient form, with full-page drawings of muscular and skeletal anatomy, including scientific names. See the muscles involved in such simple facial expressions as smiling and frowning—the smooth inter-play of muscles in the gesture of pointing the finger.

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### THE DIAGRAM STORY OF PERIOD FURNITURE

The tastes and trends of the times are mirrored in the objects with which people surround themselves in their homes. Here is a skillfully compiled chart of information about furniture—the reflection of an era and a way of life in England, France, and America. Reprinted from "Practical Home Economics Magazine," this chart is divided into eight columns for each of four periods, English I, English II, French, and American, and covers the time from the early 1600's to the present. The columns give the period and influence, general characteristics, wood and decora-

tion, chairs, tables, chests and other pieces, main backgrounds, and illustrations typical of each period.

Here are the influences that brought about each furnishing trend—the textiles, rugs, colors, and walls that belong with each period—providing an all-over word picture that is useful to every teacher and pupil in the field of art.

Send for your Period Furniture Chart by Hazel T. Craig. The price is 53 cents per copy and the address is Secretary, **THE SCHOOL ARTS Family**, 181 Printers Bldg., Worcester 8, Mass., and be sure to send your order before February 29, 1948.

### PINT SIZE PRINTS MAKE CLASSROOM ART LIVE

Have you ever wished that your classes might have the advantage of illustrated, full-color reproductions, inexpensively priced, for classroom and notebook use? Your wish has been granted with the vari-sized reproductions offered by the Palmer House Galleries. Here are portraits and landscapes from the talented fingers of famous water-colorists and painters down through the ages, available in sizes that teachers have found most useful. Ranging in size from 3 by 3 1/4 inches to the extremely large size and priced upward from a few cents each, these reproductions include imported postal card reproductions in full color, tiny, brilliant reproductions for notebooks, and prints in prices and sizes to fit every need, every budget.

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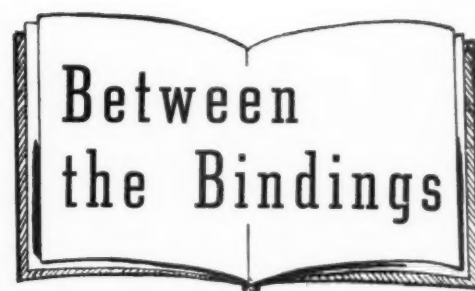
Send today for the listed information about the different reproductions available through this organization. Send three cents with your name and address, asking for information about the reproductions available at the Palmer House Gallery. We'll forward your request. The address is Secretary, **THE SCHOOL ARTS Family**, 181 Printers Bldg., Worcester 8, Mass. Send your request before February 29, 1948.

### EXCITING PREVIEW

Watch the Family Circle columns in the February issue for a review of a wonderful full-color set of miniatures, published by the Metropolitan Museum of Art. We have just received the advance notice of the printing of these miniatures and we didn't lose one minute in contacting the Metropolitan Museum for details so that you might obtain some of the very first copies for classroom use. Next issue brings you the complete description of these useful articles, so watch for it! (No advance orders, please. Wait for details in the February issue.)

### ORDER YOUR ROUND TRIP TODAY!

Let one order do the work of three and obtain Reproduction Listings, Pocket Book Anatomy, and Period Furniture Chart for \$1.59. Just ask for a Round Trip of the January Family Circle. Send your order before February 29, 1948. To Secretary, **School Arts Magazine**, 181 Printers Building, Worcester 8, Mass.



This is the time of year when those of us living in the cold parts of the nation like to spend the long winter evenings at home, creating useful objects with our hands or painting bright pictures that make the wind outside seem unreal and far away. While looking through the shelves for art and craft books to make these home sessions even more enjoyable, I found these two publications that I would like to tell you about—

### ADVENTURES IN SCRAP CRAFT

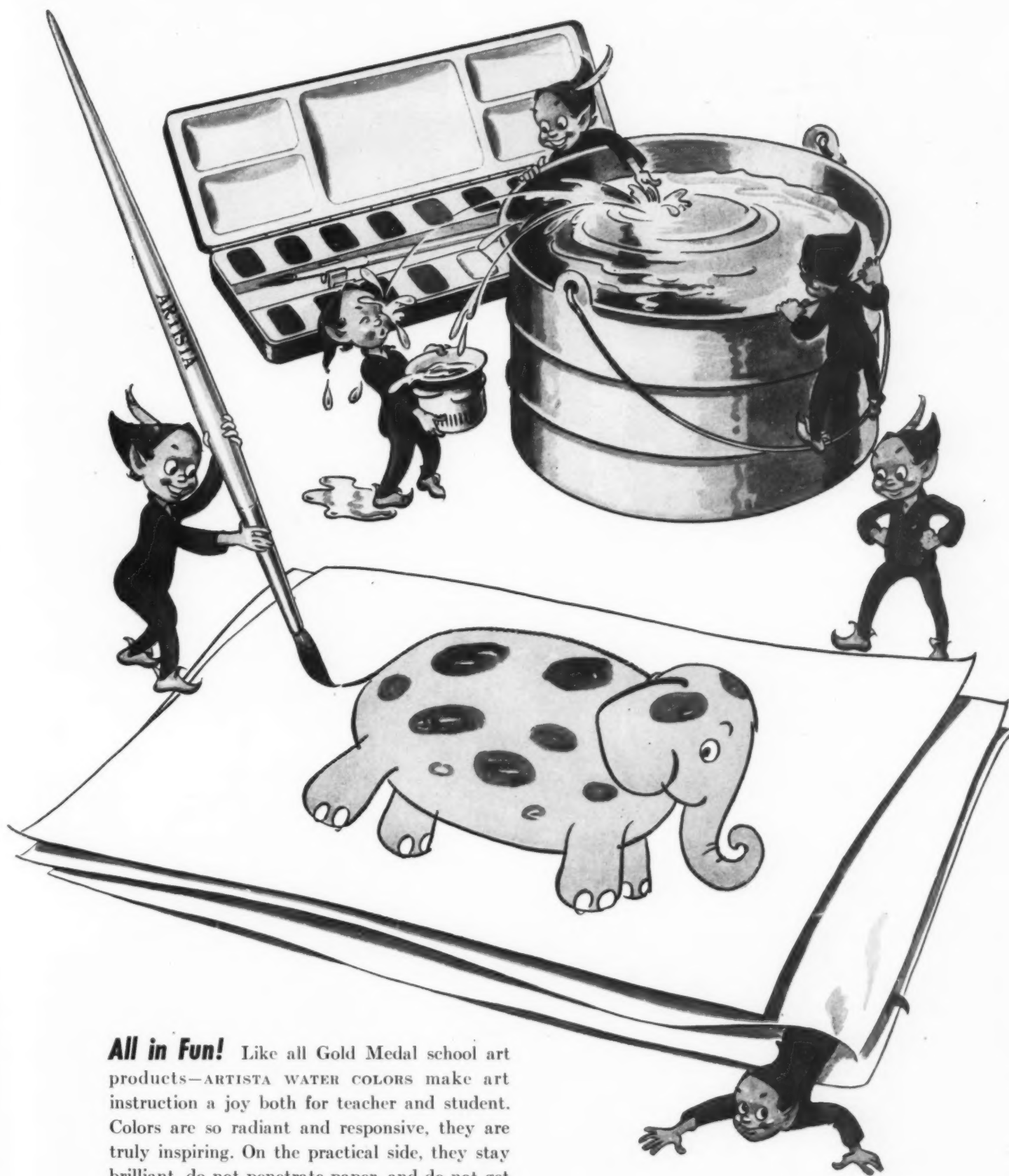
"Creating something out of nothing" is the keynote of this 371-page book written by Michael C. Dank and published by Greenburg. Nearly every object that meets your eye is potential material for creating useful and attractive objects and ornaments. By the time you have finished the 14 pages of ideas, instructions and projects, you will be as excited as I am over the wonderful possibilities of **ADVENTURES IN SCRAP CRAFT**. As an example of the imagination applied to everyday objects, you can make a drummer boy bank from tin cans; bookcases, breadboards, and window boxes from old shelving; novelty belts from milk bottle caps; and flower bases from paper towel tubes. The book starts on a challenging note by listing the types and sources of scrap material, and you'll be both amazed and amused to find such items as egg shells, horns, cranberries, and pine cones. Open a new world of possibilities in crafts by sending for your copy of **ADVENTURES IN SCRAP CRAFT**, priced at \$4.00. The address is Creative Hands Book Shop, 181 Printers Bldg., Worcester 8, Mass.

### I WISH I COULD PAINT

How many times have you heard that expression when the subject of painting enters the conversation? Here is the answer to that wish—a book of painting lessons written by Percy V. Bradshaw and illustrated by Ernest W. Haslehurst, published by Studio Publications. Water color is the subject of the book and as you read through the pages, the conversational tone of the author combined with reference to the many drawings make you feel that you're taking a personal lesson in all the fine points of water color. For instance, when the weather forces you indoors, take advantage of the many objects to be painted in the home, but use a blue light bulb, as an ordinary light forces the yellows. The 96 pages of this beautifully illustrated book are filled with practical tips such as this, making the difference between an amateur effort and an attractive water color. Send \$3.75 for **I WISH I COULD PAINT** to Creative Hands Book Shop, 181 Printers Bldg., Worcester 8, Mass.







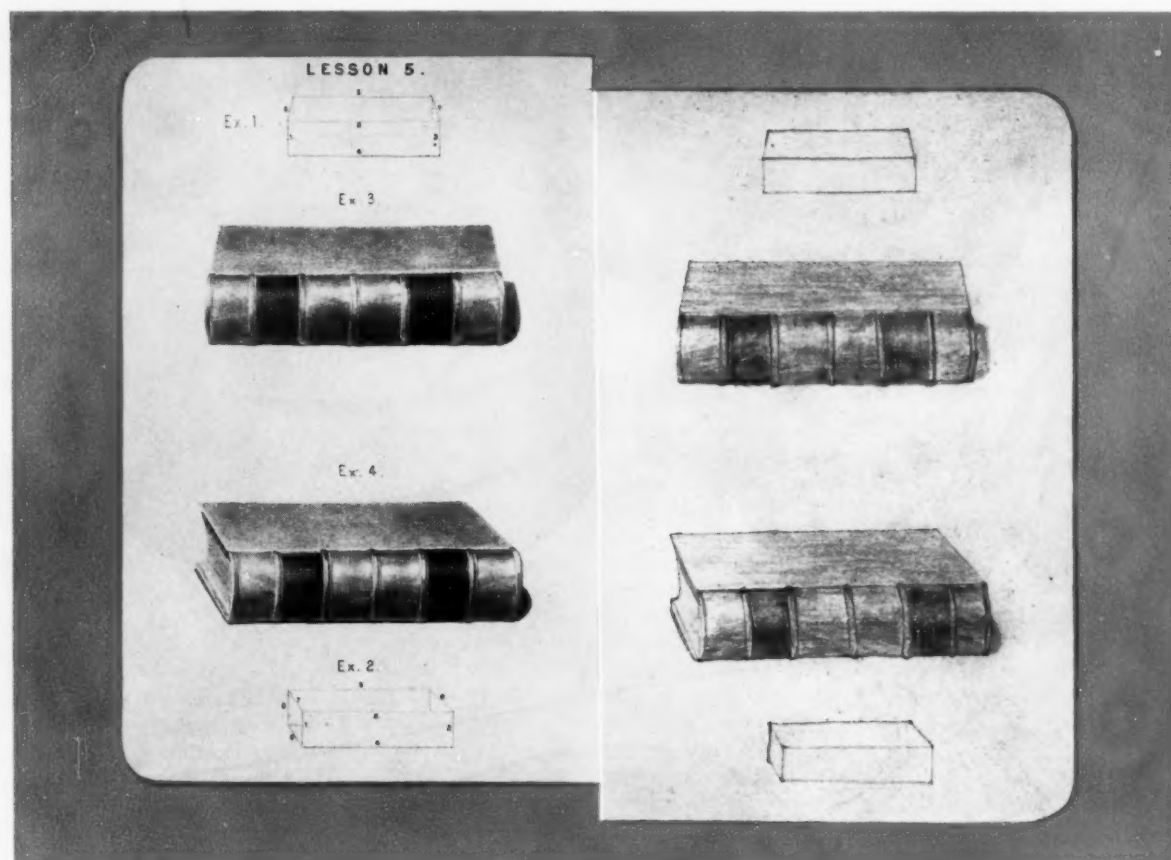
**All in Fun!** Like all Gold Medal school art products—ARTISTA WATER COLORS make art instruction a joy both for teacher and student. Colors are so radiant and responsive, they are truly inspiring. On the practical side, they stay brilliant, do not penetrate paper, and do not get soft or sticky in damp weather. Metal boxes now contain *new improved* brushes with naturally pointed "spring" bristles and permanently set plastic handles that may be used to stir paint.

BINNEY & SMITH CO., NEW YORK 17, N. Y.



# one hundred years of development of School Art in America

This is No. 3 of the F. Weber Co. series of advertisements treating with the progression of school art teaching from 1850 to the present time. The next advertisement of this series will appear in *School Arts Magazine* for March 1948.



"IMITATION" was stressed in school art teaching during the decade of 1870 to 1880. Copybooks were widely used during this period—alternate pages were left blank, so that the student might copy the objects appearing on the printed pages. The simple exercise in perspective, shown above, is taken from a copybook published in 1872.

One of the best proofs of the excellence and dependability of Weber "School Art" Products is the fact that they are preferred by many art teachers all over America. Just as the professional artist-painter has looked to Weber for nearly a century for the finest in Artists' Colors and Materials, so do art teachers specify and use Weber "School Art" Products with complete confidence.

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## Take an Art Cruise to America's Switzerland Via This Book

### Guatemala Art Crafts

by Pedro deLemos, Editor, The SCHOOL ARTS MAGAZINE

Open this book and you discover one of the most interesting art adventures of the year, a constant source for new ideas with a type of design that stimulates and succeeds in your art classes.

These neighbors of ours in Guatemala are past masters in design. Having been hand weavers, hand potters, and hand sculptors for centuries, the designs flow from their fingertips—the results are the most delightful you have seen and art classes fairly “eat them up.”

138 illustrations take you on this art trip, pointing out the Guatemalans of today, showing specimens of their fine blankets, baskets, blouses, skirts, belts, and headpieces.

There is one page in full colors that is “worth its weight in gold” for reference material—8 choice Guatemalan costumes, skirts, blouses, and headpieces. Each costume in full colors is typical of a Guatemalan tribe. You won’t find a collection like this in many museums.

Get this book, it is one of the biggest incentives for better art work—order today.



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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Vol. 47 No. 5

January 1948

## MEXICAN ARTS AND CRAFTS

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OLINALÁ DOG . . . . . Esther deLemos Morton

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Copies of back issues one year old or more, when available . . . . . 60 cents each.



## ANCIENT MEXICO



In centuries past the Mexicans recorded their ceremonial Dieties in carved jade, stone, and ceramic sculpture as shown by the examples above

## MODERN MEXICO



ODAY Mexico's distinguished illustrator, Carlos Merida, records the traditional historic rituals and dances in brilliant modern style.

## PAINTING AND SCULPTURE



LA INDIA DE LAS FLORIPONDIOS by Alfredo Ramos Martinez

The beautiful floripondio is a favorite and hardy native of Mexico. After sundown its blossoms fill the night air with a pungent fragrance reminiscent of the gardenia





Senor Martinez as he worked on the fresco of the Margaret Fowler Memorial Garden at Scripps College, California

## ALFREDO RAMOS MARTINEZ

VIRGINIA HINTON

Pasadena, California



WITH the death of Alfredo Ramos Martinez on November 8, 1946, the world lost not only a great artist but a great soul. His last large work, which he left unfinished, was a fresco in the Margaret Fowler Memorial Garden at Scripps College, Claremont, California.

Millard Sheets, nationally known artist and director of art at Scripps, believes that Martinez' "deep spiritual conviction and impeccable taste made him one of the world's most distinguished painters." Mr. Sheets considers the religious drawings of Martinez, little known to the public, "as convincing and as fine as some of the great primitive artists of the 15th century."

Alfredo Ramos Martinez was born in 1875, in Monterrey, Nuevo Leon, Mexico. In a large family, with eleven brothers and sisters, with aunts, uncles, and cousins, there were no artists. All the family connections were respected trades people. An artistic career was considered just a little reprehensible by the staid Martinez family. One of Alfredo's uncles could never understand how his nephew

"coming from such a good family could be an artist."

However, Alfredo was blessed with an understanding mother who appreciated this son who was strangely different from the others, who was in love with color and never wanted anything but a paint box when his father came home with gifts from a business trip. She read stories to him of the lives of great artists and encouraged him to draw.

At school the future artist was considered a "problem child." In after years Martinez recalled that frequently when he was supposed to be doing sums in arithmetic he was otherwise occupied. The figure "8" was always a particular temptation. With four neat strokes it became a man. Nothing could be more natural than to put the man on a horse, then with a stroke of genius the whole multiplication table became a column of men on galloping horses. Usually at this point the teacher forcibly interrupted his artistic endeavors. Martinez used to laugh and say that he had long ears because his teacher had pulled them so often.

When he was eight years old, young Martinez painted a portrait of the governor of Monterrey,

which was exhibited at San Antonio, Texas, and won a medal. The governor, recognizing the talent of the young artist, offered him a scholarship at the San Carlos Art Academy in Mexico City. Alfredo entered the Academy but was often absent from classes. At last, in desperation, the instructor wrote to Señor Martinez. When questioned, Alfredo protested, "But, Papa, he wants me to paint nothing but dead models. I want to paint from life." He was then eleven or twelve years old.

In 1896, as a result of some of his water colors on a menu in a restaurant, a wealthy American, Mrs. Phoebe Hurst, gave Martinez a scholarship to go to Paris. He studied and painted in France for about fifteen years. Of his study abroad, Martinez said that when he returned to his native land and saw again the complete naturalness of his earlier work, he felt that his time spent in Europe studying the techniques of other artists, even the great masters, had been wasted. He would advise the young artist not to go to the museums while studying. Let him extract his art from his own individual reaction to life until he has something peculiarly his own. Then he can study the work of others without becoming a mere imitator.

**I**F RAMOS MARTINEZ had never painted a picture, he still would have contributed to art history as the founder of the Escuelas de Pintura al Aire Libre, Open Air Art Schools. On his return to Mexico he was appointed director of the Academia Nacional de Belles Artes, a position which he held for twelve years. During this period he opened art classes for children throughout the villages of Mexico. Perhaps he remembered his own experience as a child painting from "dead models." This new type of art school was held out-of-doors where the children painted directly from nature, catching the shifting lights and shadows, with the whole panorama of village life

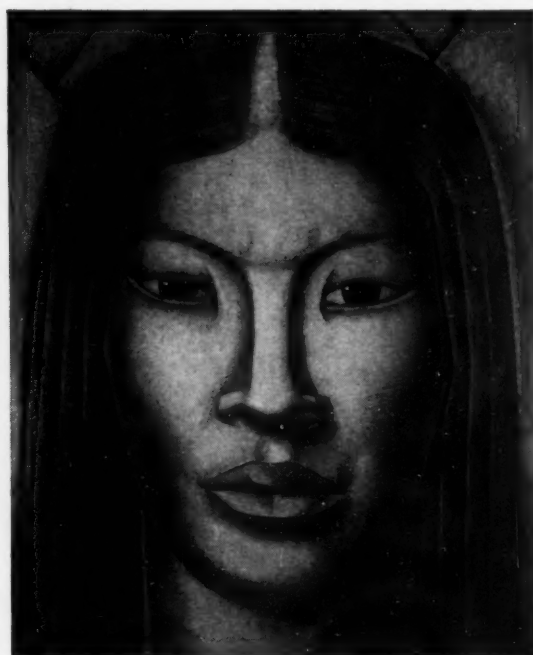
around them. The Escuelas de Pintura al Aire Libre have become an established factor in the art education of Mexican children and have given a great impetus to the modern Mexican Renaissance.

Ramos Martinez had definite ideas about the education of children. All children, he said, have talent, a particular gift or vocation, and he believed that it is the duty of the teacher to find out what this vocation is. No man could be a failure, he thought, if he were in his right vocation. A poor doctor perhaps would have made a wonderful architect or a good farmer. "The vocation is the strength we all have," he said. "God has given it to us. If we use it right, it will take us to success."

**F**ROM the time he was old enough to hold a piece of chalk in his hand, Alfredo Ramos Martinez never had any doubt about his own vocation. If a man would be an artist, he said, "the principal factors are the heart and the brain. The heart is like the sun—all force and all light. It is like the stranger that will not admit any answer. Meanwhile, the brain is like the serious mathematician, rigid, who controls the crazy notions and great forces of the heart."

Only time can properly evaluate the work of any artist. Millard Sheets comments that Martinez "has often been referred to as a great decorative painter, but unfortunately the term 'decorative' is so often associated with the superficial. In Martinez' case he was a fine decorative painter; he had a great sense of architectural importance in a mural painting, but this never weakened the deep, human sentiment which his simplest peon expressed."

"When other Mexican painters were deeply and sincerely involved with the revolution and propaganda, Martinez devoted himself as sincerely and as expressively to his depiction of the simple life of the Mexican."



"Malinche"

by Alfredo Ramos Martinez



## FLORES ARIAS

### ... A Sculptor of Wood

**F**LORES ARIAS is making a name for himself among the artists of Mexico, as a sculptor of wood. His favorite subjects are the everyday people in which one sees reflected the impressions of his early childhood. As an unfortunate child of poor parents who died while he was yet young, Flores Arias sought an escape from the sordid scenes of his early life by turning to the study of music and art. As if these pictures of his early years are ever before him, he has recorded them on paper and in wood.

To further his studies while an apprentice of music, Flores Arias sold newspapers, wrote verse, and scoured the city for scraps of wood from which to  
*(Continued on next page)*



Cut on a flat panel of wood, this scene of Indians at market has rhythm in its design but no decided action. The equal treatment of all surface and lack of third dimension produce a remarkable mural decoration.



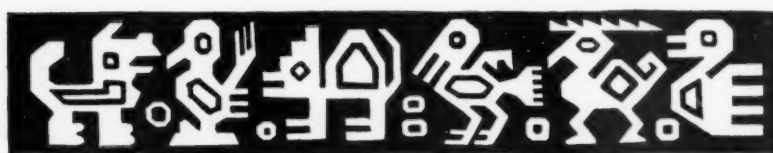


An Indian of primitive style carved from a long stick of wood. The design of this piece sincerely conforms to the limitations of its material. The family group at the right is a quartered design arrangement, cut from a square block of wood. The sturdy and solid figures mass in compact design, becoming a part of the wood itself

carve his interpretations of barefoot paper-makers, mothers with ragged children, and many of the scenes he so well remembers.

He won a scholarship at the Academy of San Carlos where he worked with indefatigable tenacity and now feels that no disappointment could be great enough to deter him. Having gone through the dangers of poverty and vice at an early age, he is attracted by nothing but a vehement desire to perfect his work. No fanfare of Bohemia attracts him and it is assumed that Flores Arias' road is aligned before him.

A direct technique of simple cuts and bold shapes typifies the naïve and sometimes pathetic characters which come to life under the skilled knife of Flores Arias.

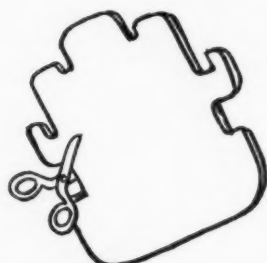




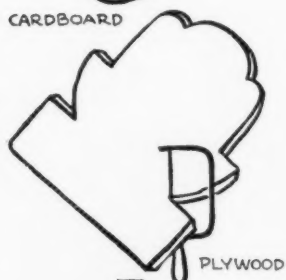
Crayon drawings and carved wooden box by Flores Arias

## CERAMICS

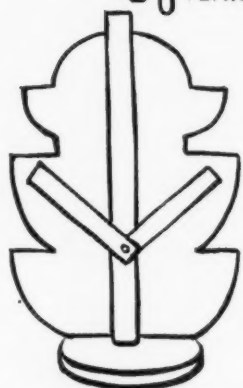
A modern candelabra designed in the manner of an old censor. It is of slip decorated red clay coated with transparent glaze. The entire decoration is cut from a slab of clay and reinforced by a sturdy cylinder of clay which braces it at the back. The top of this cylinder becomes the center candle holder



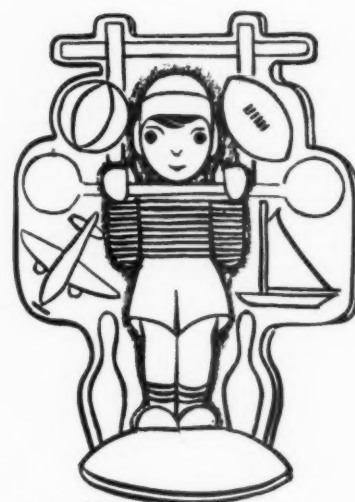
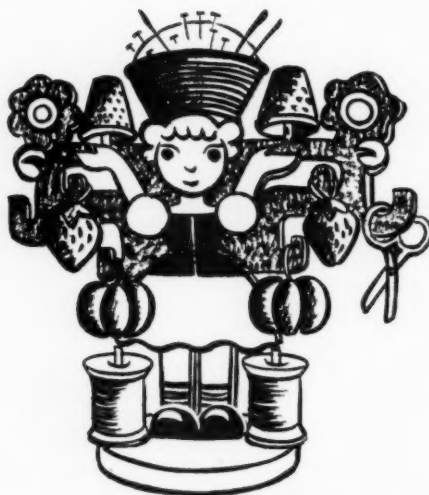
CARDBOARD



PLYWOOD

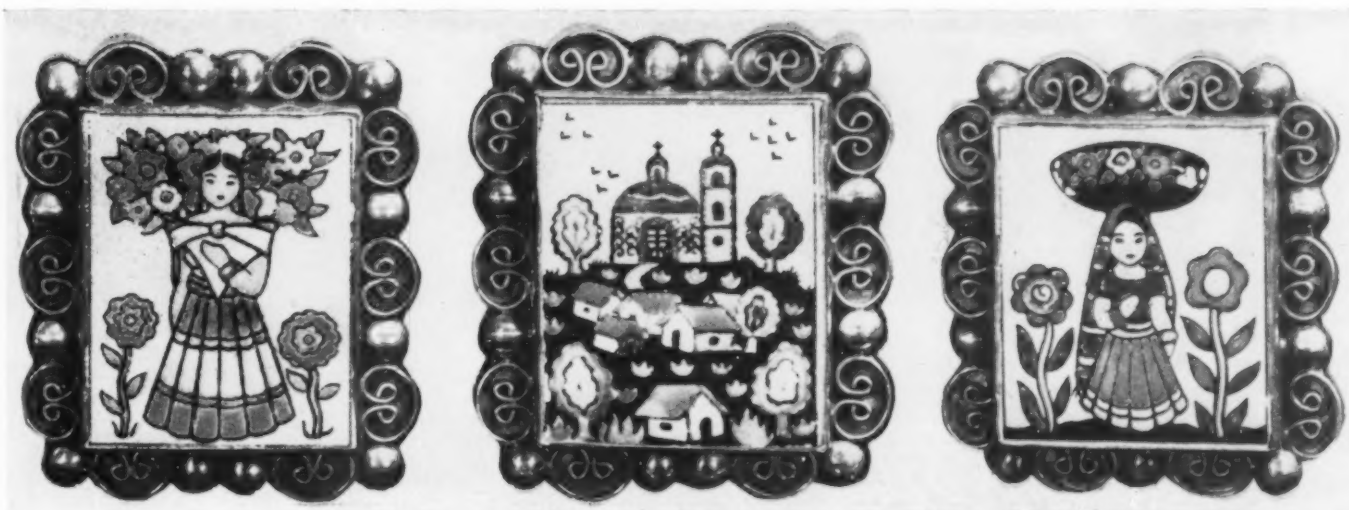


REAR CONSTRUCTION



The fanciful appeal and creative scope of this piece suggests a tree of life project for children in which they themselves, their hobbies and favorite pets could become a part of the design worked out in clay, cardboard, thin wood, or tin craft

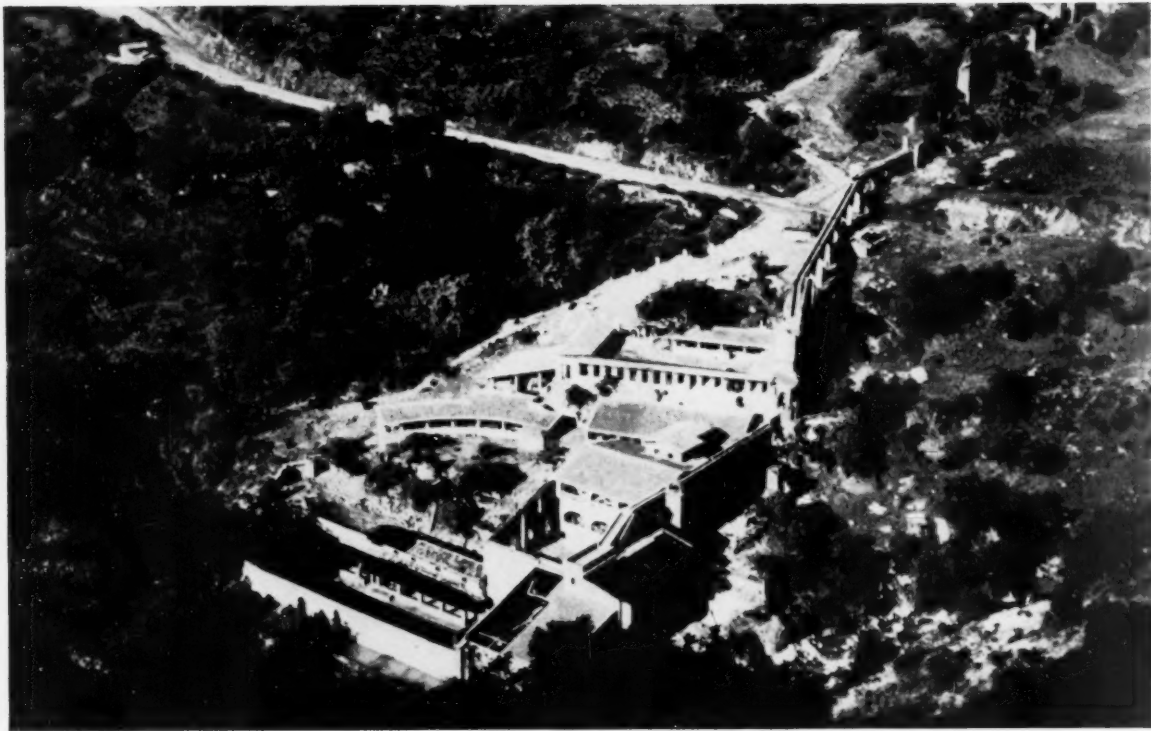




Ceramics and jewelry craft combine in these gay little brooches. The settings are small, white porcelain tile onto which a decoration has been painted in black oxide line, and the areas filled with brilliant fired colors. Framed appropriately in silver, this combination makes a delightful type of jewelry



A glazed dish and unglazed tile which show a modern version of two of the old types of Mexican pottery

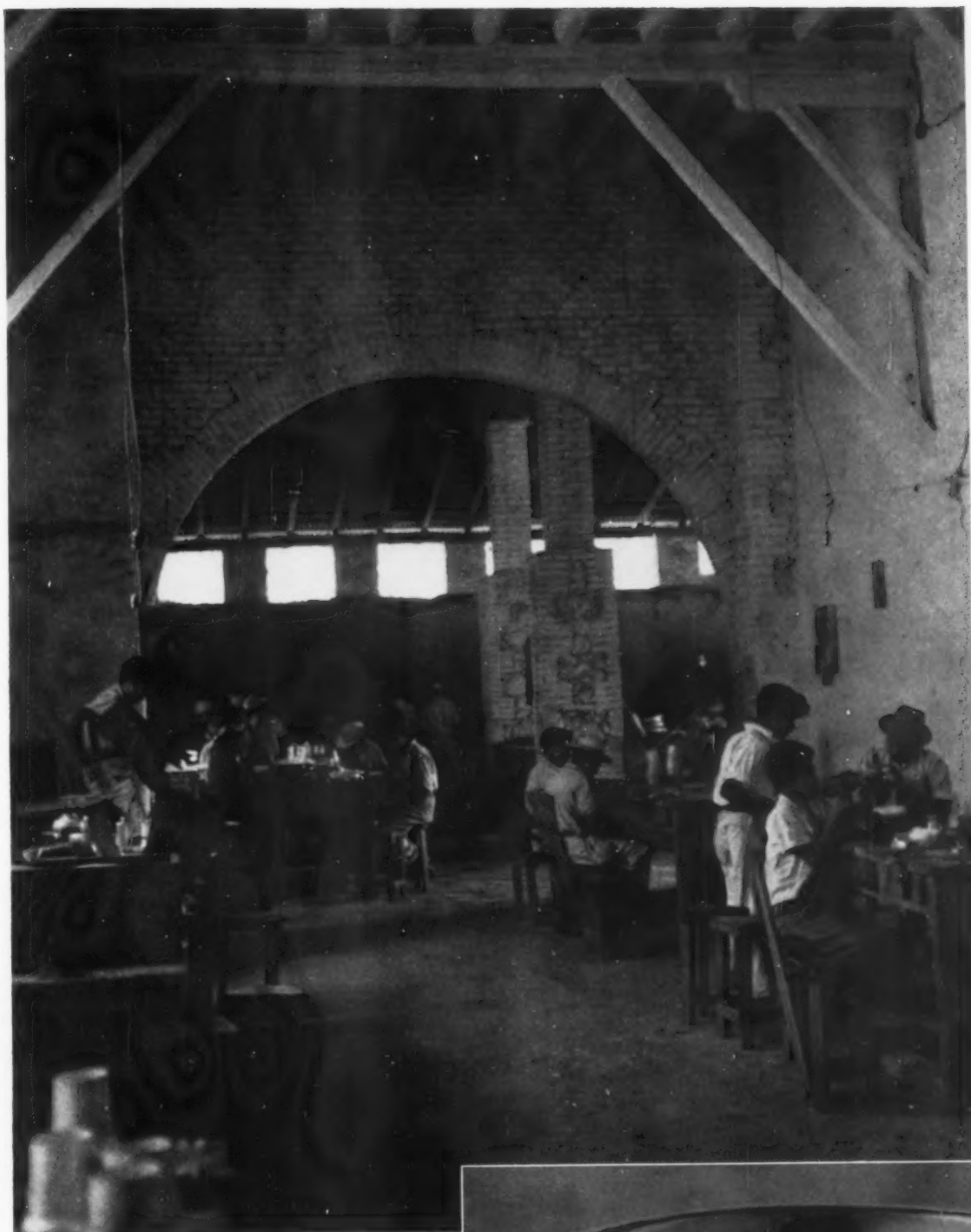


THE Hacienda de la Florida, just outside of Taxco, mined silver ore for more than three hundred years—as far back as 1528 Cortes extracted silver from the upper level, then called "Cantaranas."

After fifty years of abandonment, Spratling's Artesanos now accommodates 400 silversmiths on seven levels of the ancient site which has recently been rebuilt for them. It is equipped with its own water supply, drinking water from its own spring, and a swimming pool, kitchen, and dining service for its craftsmen, and is the finest and best equipped silver shop in Mexico.

As shown in the fine design and workmanship of the silver service below, the work of these artists can hardly be challenged.





At work beneath the ancient  
roofs of Hacienda de la Florida,  
Spratling's Artesanos give new  
meaning to ancient design motifs



A small silver bowl supported on  
three flat, tubular spirals shows an  
ancient and basic motif skillfully  
employed in modern design





The Street of the Silversmiths in Taxco. Seen in the background is the church of Santa Prisca

**E**VER since the days of Cortez the fabulous deposits of silver in Mexico have stirred the imaginations of men. One mine alone, the "Real del Monte," in Pachuca, though it has been worked without interruption since the days of Montezuma, still produces ten per cent of the world's silver supply.

In 1716 there arrived in Mexico one Jose de la Borda, a penniless immigrant, who hoped to find his fortune. In this he was most successful for by the middle of the century he had amassed a fortune and was one of the wealthiest men of his time. It was he who gave the first great impetus to the production and exportation of silver from Mexico.

One still sees evidence of his vast control of this region of Mexico by the remaining sections of his cobblestone road which he had built from Taxco to Mexico City. It rambled for one hundred miles through jungles in the lowlands to a height of twelve thousand feet in the mountains. Some of it is still in perfect condition.

The church of Santa Prisca, one of the finest and richest in Mexico, was built by Jose de la Borda at Taxco. He professed to be a deeply religious man, his motto being, "God gives to Borda, and Borda to God."

In testimony of the great silver wealth of this pioneer of Taxco the tale is still told of how he had the street from his home to the church paved with bars of silver when his daughter was married.

The Borda home still stands in Taxco and is fittingly used as a silver shop.

A Mexican silversmith fashions a ring



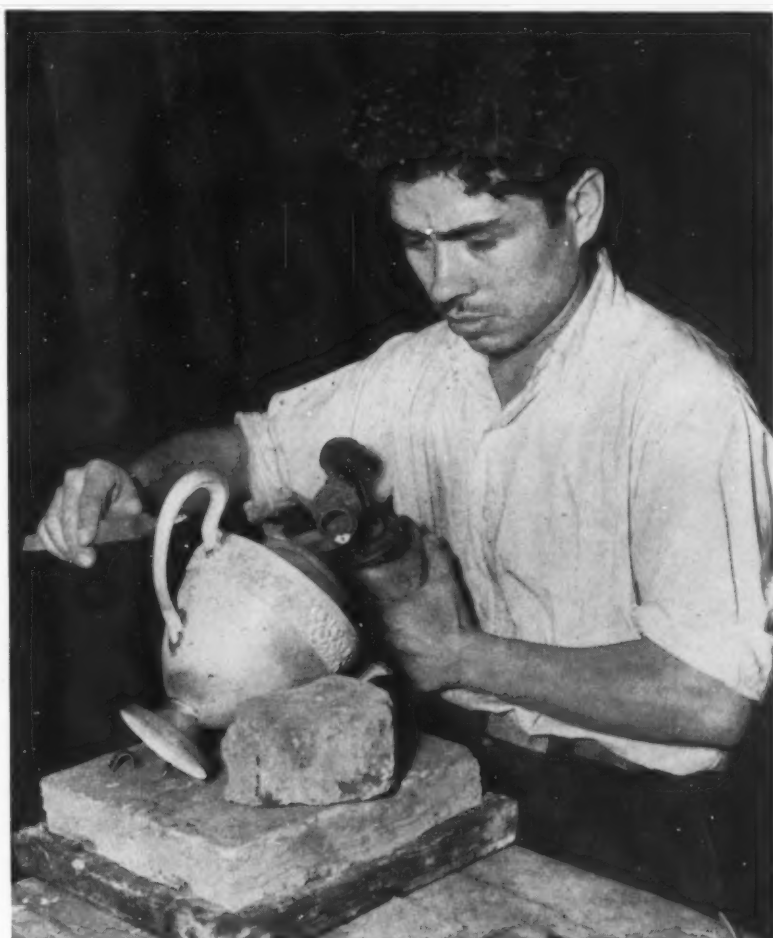
Three Lions



The shaping of a grooved silver bowl requires an expert's skill with the hammer



The bowl of a goblet is planished over a steel form before it is soldered to the stem and base



In Mexico the mechanical precision and intricacies of making a teapot are accomplished entirely by hand with a minimum of equipment

*Three Lions*



*Hacienda de Lemos collection*



LD Olinalá furniture showing the detailed but decorative motifs of the early lacquer work. The center chest shows the zocalo or village landscape so typical of Olinalá painted chests





Natives of Quiroga, Michoacan, weave the traditional petate

## FOLK FURNITURE OF MEXICO

CLARA PORCET

Mexico, D. F.



WHEN in his chronicles on the Conquest of New Spain, Bernal Diaz del Castillo describes the first night of the Spaniards in Tenochtitlan and tells that for each one of them "there were beds of straw as it is their custom to use . . ." or that, while eating, Moctezuma sat on "a low seat near the table that was also low and made in the same manner as the seat . . .," we have not only the first reference to Mexican furniture but also to the types of it that was to prevail among the folks through the centuries of colonization and up to our day: the *petate*—a woven straw bed—and the stool. We have also an observation on two characteristics of the furniture that is still valid now: the reduced height of the seats and the scanty use of pieces in the interiors.

The "strawbed" of the palace of the great Moctezuma "of which they gave no other kind regardless of how great a lord one might be because they used no others," of both royal and plebeian usage in pre-hispanic days, persists as the bed upon which the majority of Mexican folks are born and die. So overwhelmingly general is its use—among peasants particularly—that it has given rise to the common expression *petatearse* which means "dying on the *petate*"—the most common and useful piece of furniture that functions today in the homes of the strata of less economic capacity.

Markets are full of both *petates* and stools. The former as merchandise for sale, roughly or thinly woven of tule, always with a great interest of texture; the stools as seats of the vendors. Not "soft and rich"

as those of the palace of Moctezuma but of hardwood—and always low and sturdy.

In the market of Ixmiquilpan, in the state of Hidalgo, they are three-legged, with an oval wooden seat directly hewn out of the tree. They support the tired, bent, and undernourished bodies of the *Otomi* women. The race is ancient and physically degenerated by continuous and extreme poverty; the region lacks water, so the industrial possibilities are practically non-existent and the standard of living very low. The family is composed generally of father, mother, and from five to eight children, all living in the one room of the *jacal*.<sup>1</sup> Low of roof and with earthen floor, the interior of such a *jacal* dons, as unique furniture, one or two three-legged stools and one or two *petates* that are rolled in a corner during the day and extended on the floor at night; and perhaps an elliptical cradle of bent twigs that hangs on four strings of *ixtle*<sup>2</sup> from the roof. Three stones on the floor will make the hearth to burn wood, while clothes and utensils—meager ones—will hang from nails on the adobe walls. The region around Ixmiquilpan produces *maguey*, from which both the drink called *pulque* and the threads of *ixtle* are extracted, one to be sold in the city, or be consumed locally as a way of forgetting the dreariness of their lives, and in further detriment of it, the *ixtle* to be spun—constantly, it seems, for even when walking an *Otomí* carries a spinning tool—small, manuable, and primitive—where he spins the coyundas or harnesses for mules and donkeys, or the bags for the market.

<sup>1</sup>*Jacal*—a one-room rural house of Mexico. Of adobe walls and thatched roof in some regions; of bamboo sticks and thatched roof in others.

<sup>2</sup>*Ixtle*—threads of the *maguey* plant used, heretofore, for weaving harness for mules and donkeys, and for market bags.



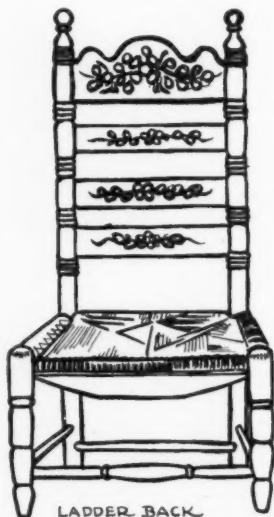
A PETATE



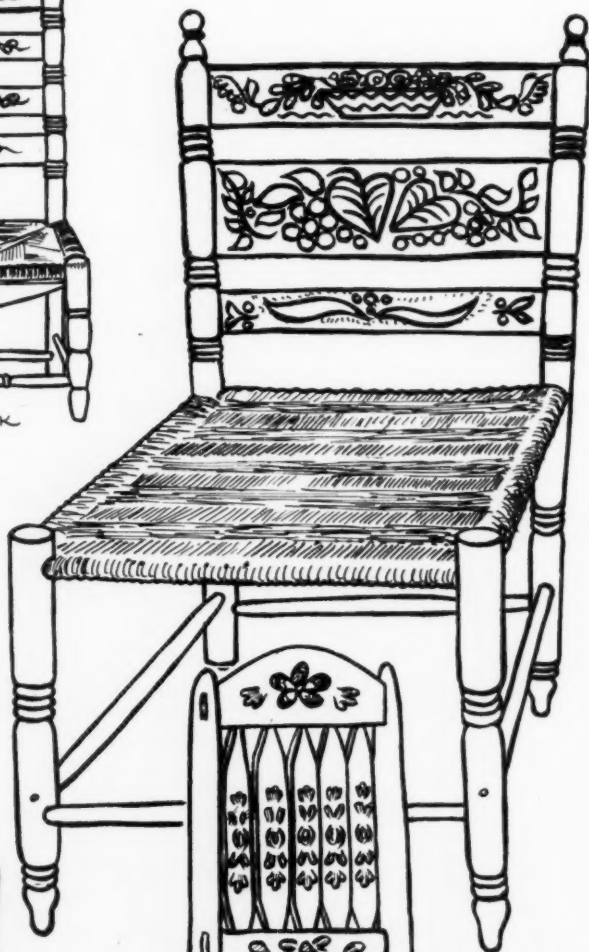
THREE LEGGED  
STOOL



A MILKING STOOL

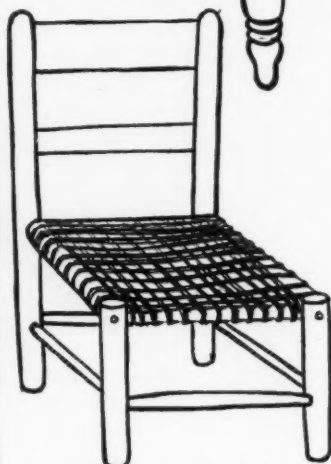
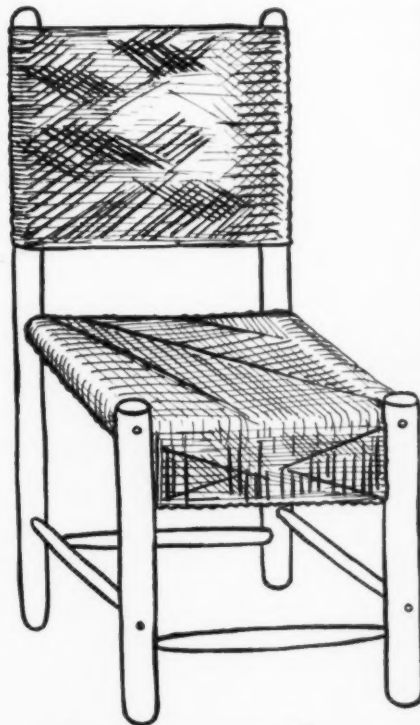


LADDER BACK

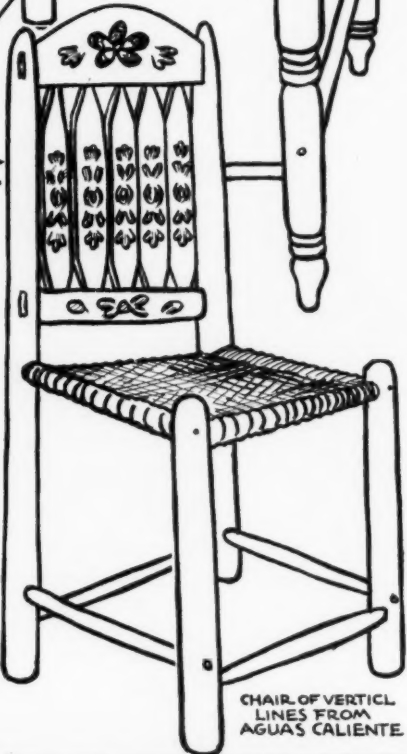


RIGHT  
AN ELABORATE  
CHAIR OF DARK  
GREEN WITH  
BOLD COLOR AND  
PATTERNED SEAT

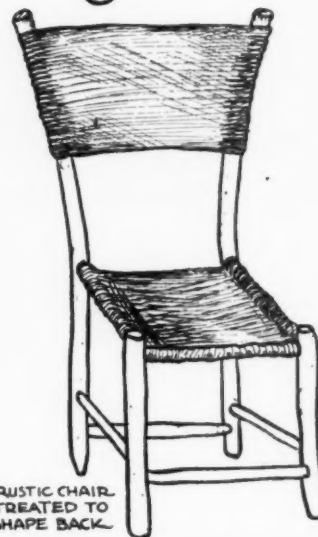
BELOW  
A CHAIR IN WHICH THE TULE  
WEBBING COMES LOW OVER THE FRONT



PLAIN CHAIR WITH STRING SEAT



CHAIR OF VERTICAL  
LINES FROM  
AGUAS CALIENTE



RUSTIC CHAIR  
TREATED TO  
SHAPE BACK

Characteristic chairs of Mexico by Clara Porcet



In the state of Mexico the stool is square and four-legged, of turned hardwood, generally natural, sometimes colorfully painted and even decorated with flowers. The seat would be of woven *tule*.<sup>3</sup> But if the stool is to be used for milking—the state abounds in dairy farms—it is three-legged, with an oddly-shaped seat of an elongated oval. Its function is both to seat the man or woman who does the milking and to hold, under the cow, the pail for the milk.

The state of Mexico is rich in folklore—pottery, textiles, basketry, toys—and where the greatest variety of furniture is produced. The men of Tenancingo or Toluca make the furniture of *pino*,<sup>4</sup> *nogal*, or *mora* and enamel it in vivid colors, while the women decorate it gaily with flowers and, in the case of chairs, may also weave the seats with *tule* or *palma*.<sup>5</sup>

Most of the furniture exported comes from this state. Ladder chairs, with very high backs and low seats, in delightful pinks, blues, red, and ochres or greens, with touches of silver or gold, delicately outlined flower decorations and woven seats in lovely patterns and texture; or chairs with both backs and seats in woven *tule*, with the webbing coming low over the front of the seat, some painted in colors, others in the natural turned wood; or the low, quite inexpensive, and common chair of turned wood—natural or varnished—with two flat strips in the back and a seat made of colored strings; or the rustic chair of natural wood, treated by a process of a long stay in water, so as to straighten the branches for the structure or bend them, with a simple webbing of rough and thick *tule* on both back and seat.

There is a very beautiful chair, of a horizontal accent, made of turned wood, painted in olive green, red, blue, or yellow, of bold and varied decoration

in the back, whose central slab will be wider and contrastingly colored, sometimes with touches of silver or gold, and finely patterned *tule* seat. And there is the *chongo*, the most charming of Mexican chairs, which is low of seat and back, squat, with seats of thick, woven *tule* and decorated. Seeing its diminutive scale, one tends to think that it is a child's chair, forgetting that the children of Mexican folks do not enjoy prerogatives as such but are always treated as grown-ups, small only of years. In Almoloya del Rio, the women who embroider the loomed materials of neighboring villages, practically spend their lives sitting on these little chairs.

There are also turned wood tables, small of size generally and done "in the same manner as the seats, painted and decorated like them. And there are "trasteros," open, hanging shelves, naïvely designed, with birds and flowers cut out of the same wood, crowning them. They are also painted and decorated and show to advantage the red pottery of the state.

The state of Aguascalientes also produces a painted and decorated chair, quite different from those of the state of Mexico previously described. While the chairs of Tenancingo or Toluca tend to develop horizontally and to have clearly outlined and delicate decorations, the chair of Aguascalientes emphasizes verticality and has decorations in which color is used massively, not outlined, much in the same character as its pottery of a Majolica type. (It is possible that the same artisans decorate both products.) The seats of these chairs are also of *tule* and the woods employed, *nogal*,<sup>6</sup> *pino*, or *mora*.<sup>7</sup>

<sup>3</sup>*Tule*—a plant, common in Mexico, from which seats are woven.

<sup>4</sup>*Pino*—Pine, inexpensive wood which grows profusely in many regions.

<sup>5</sup>*Palma*—a plant, common in Mexico, from which seats are woven.

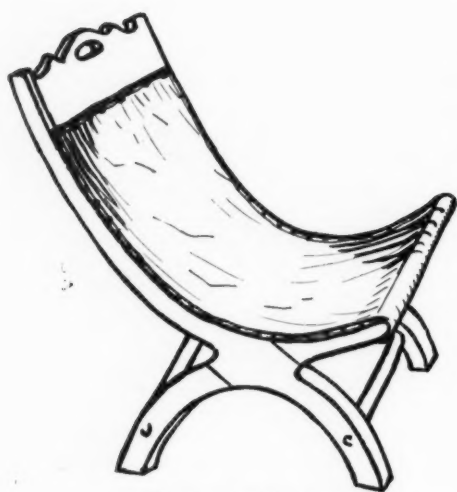
<sup>6</sup>*Nogal*—Walnut, a hardwood less common than the pine.

<sup>7</sup>*Mora*—Hardwood which is frequently treated by a water process.

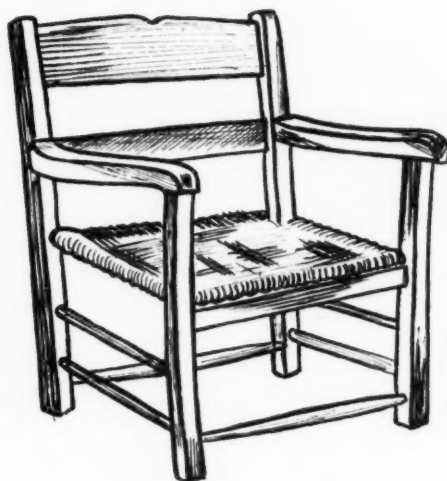


A small, modern chest of Olinalá of black lacquer on scented wood. There is still an oriental influence in the design, and the typical vermillion and azarcon are favored colors





THE BUTAQUE OF  
TEHUANTEPEC



ARMCHAIR OF GUERRERO



THE BUTAQUE OF  
YUCATAN

THE folks of Guerrero—a state bordering on the Pacific—produce three types of furniture of marked individuality: armchairs, folding beds, and lacquered chests. The state is passed over its splendid main road by thousands of visitors yearly, seeking the good climate or the pleasures of its most important cities: Taxco and Acapulco, but it is seldom penetrated. Its strong, original characteristics remain, thus unchanged, and the types of furniture that its people have produced for centuries as untouched as its folkways. The armchair mentioned is in small scale, made of *nogal* in shades of brown and beige, natural, and showing well its grain and its joints, with seat woven simply and of very thick *tule* strings. It is an honest chair, of sober appearance. Then there is the *catre*, or folding bed, rivaling in functionalism in the tropics with the mesh hammock. In hot and humid regions, the large number of insects and reptiles make unsafe the use of the *petate* laid on the floor. The *catre* is separated from it by crossed and folding legs, joined to the rectangular frame by a solid piece of canvas, or by webbing of cotton strips.

But the outstanding piece of furniture produced by Mexican folks—of Guerrero or of any other state—is the lacquered chest of Olinalá, a village at a twenty-four hours' mule or donkey ride from the nearest main road, kept as virgin today as it was two centuries ago. Then the trade between Mexico and China was active and some of the cargoes of silk, rice, tea, spices, china, and lacquered objects brought back by the vessels crossing the Pacific may have eventually reached the until then unknown village of Olinalá.

Olinalá is damp and marshy, and cultures that develop in such climatic conditions often tend to protect the objects of daily use, made of destructible substances, by the application of paints made of mineral or organic colors, that leave a solid and brilliant film which impermeabilizes when dry the objects that it covers. The folks of Olinalá knew the use of such protective paints in pre-hispanic days. They coincided in this knowledge with Asiatic peoples because of what might have been simply a cultural coincidence due to similarity of climate and needs, or as the repercussion of a cultural heritage—in the case of Olinalá, which would confirm if ultimately proven the Asiatic origin of man in America.

There is a marked Chinese influence in the chests both in colors and plastic. There is a great deal of vermillion and *azarcon* in the many colored chests

and a frequent occurrence of the motif of the tree of life and of certain stylized flowers and odd animals, so common in Chinese rugs and textiles. But these may well be accounted for by the trade existing between Mexico and China—in the XVII and XVIII centuries—through the port of Acapulco, relatively near to the village of Olinalá.

The early chests had delicate iron locks and hinges and bold flower decoration. Later, the iron work was eliminated and substituted by all-over painting. Types, scenes, and landscapes, full of delightful naïveté, became then the characteristic of the famous chests. The *Zocalo* of Olinalá is the most frequent theme for the central, frontal part of the chest, showing the buildings that are well articulated among themselves, though at times amusingly depicting both front and sides of them simultaneously on the same plan and causing the impression of a stage setting. As the Chinese do, the Mexican folk painters carry their refinement and artistry to the extreme of decorating the inside of the chest—its less visible part—as carefully and beautifully as the outside.

FURNITURE comes also from the state of Michoacan, as rich as that of Mexico in folk art, or even more so. Chairs and tables are made in Paracho and Morelia, generally in natural wood, *nogal*, slightly waxed for protection, and rather angular of line. The chairs are rigid, with a very narrow wooden seat which makes it of scarce comfort. The backs and legs of the chairs and the legs of the tables are engraved and this feature constitutes their only claim to beauty. The Spanish influence is evident for they resemble closely the straight and barren chairs of XVI century Castile. This type of furniture is little known in the country and less used, so it remains as a foreign product.

Beautiful, self-assured, humorous and with the splendid carriage that comes from frequent walking on nude feet and carrying weights—a jug of water or a *xicapextle* full of fruits or flowers—the women of Tehuantepec march into the market to sell the products of the soil—tilled by their men. They are the merchants of the family and because of their contribution to the economy of the family on equal terms with their men they assume almost complete control of events, as in all matriarchal systems. The stool, with three legs or with four, is found here, too, but accompanied by the *butaque*, and even outnumbered by it. High, weighty, and clumsy in the original Spanish type,

coming from its southern provinces, it became low, light, and elegant in the Mexican version. The *butaque* is ideal for torrid zones. As it is covered by leather and designed in a one-piece curve, it is cool and adaptable to the lethargic effects of extreme heat. Of varied sizes, (within the common denominator of smallness) the *butaque* is seen in the markets, in the interiors of the homes, in the porches of the more well-to-do houses, as well as on the streets, near the entrance doors of houses without porches. It has a certain similarity of design with the mesh hammocks—that so lovingly mold the body in the tropics. The *butaque* has a hole on the superior part of its back made functionally so as to permit the hand to move it without effort, although the structure is of mahogany, a heavy wood. The curved frame is covered with fine leather nailed to it with wrought iron nails on a narrow strip of the same leather. The *butaque* of Yucatan resembles it closely in design but it is even smaller and covered with the short-haired skin of young deer.

THE typical Mexican peasant house, the *jacal*, is also found in Tehuantepec, thatched roofed, earthen floored but, with it, one can also see larger and more comfortable types. In their interiors and, regardless of means or position, one will find the *butaque*, the low table, the rectangular chest on a stand, the mesh hammock and, at times, the pliable bed which is characteristic of the Isthmus, made of loosely joined *otates* that can be folded—like blinds—or extended on a rectangular frame with four legs on which strips of cotton or of cool leather make a webbing. These homes of the *zapotec* folks of the Isthmus of Tehuantepec are among the most comfortable and well equipped in the country, yet the soberness of spirit that inclines the Mexican to few pieces—even when not forced by economic restrictions—is once more evident in the scarcity of pieces with which they are furnished.

The *equipales* are considered as the only indigenous chairs in Mexico. They are found in the states of Nayarit and Jalisco. The *equipal* of Nayarit has a light, transparent structure resembling the flower of the *sotol* (significant in its tradition) with a seat made of bent hardwood in the edge, covered with intertwined elements of the same wood, and arms and back of intricate pattern, organically developed. They have religious importance and are used both for their mystical ceremonies—for the priests and distinguished visitors—and in the homes. Those exclusively used in the temples are smaller

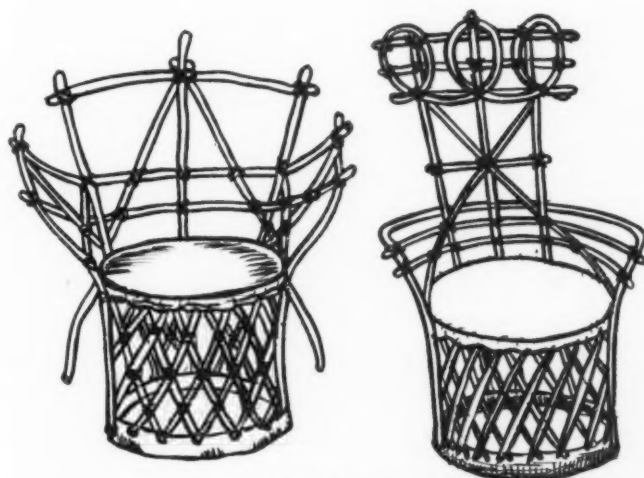
than the others and are kept for the gods, expressing an idea of reverence. The *equipal* of Jalisco has the same circular seat of bent wood and the same circular base joined to the seat by flat slabs intercrossed, but the seat, arms and back, of different heights are covered with natural pigskin. They are cool, comfortable, and used throughout the state of Jalisco and the neighboring states of Michoacan and Nayarit, and lately also in the state of Morelos, near the city of Mexico.

The mahogany *butaque* and chest of Tehuantepec are no more indigenous to Mexico than the armchair of Taxco or the varied chairs of the state of Mexico and Aguascalientes. Originally, they were transplanted directly or indirectly from Spain, but they have become so integrated with the life and culture of the Mexicans as to become distinctive and vernacular household articles throughout the nation, in which endless variations are applied to the original Spanish structural formula. They are now Mexican, a product of the fusion of Spanish and Mexican life and culture, as much so as the Mexican himself is now the mixed product of the Spaniards and the Mexican Indians: a *mestizo*. To deny nationalization to one product would oblige us to deny it also to the other.

It is evident that there are psychophysiological reasons for the reduced height of folk furniture. Moctezuma sat "on a low seat near a low table." Today, the omnipresent stools, the *butaques*, and the majority of chairs are low, also. Lower, in fact, than what could be accounted for as reply to anatomical requirements, because, although physically the Mexicans are in average of lower stature than most Western peoples, the average height of the seats is not proportioned to that stature, but even lower. So it must be explained by inclination. A desire to sit, eat, or sleep near the earth—as much, at least, as by the physical requirement.

IN a survey of folk interiors, it is evident, too, that there is a general trend to soberness in the number of pieces of furniture. It cannot be denied that this is due to a proportionate economic restriction but, besides, it has to be admitted that there is also a factor of taste. When not corrupted by exterior influences, there is no better taste or more sober trends than those of the folks of Mexico.

This soberness amounts to austerity at times. It has led to a misconception which confuses it—in the case of folk furniture—with the monotony of repetition. Because it is true that each house may have a limited



THREE TYPES OF EQUIPALES FROM NAYARIT



EQUIPAL OF JALISCO



number of pieces but not that there should be a lack of invention, for each one of the types has a large number of different expressions. The story that follows refutes the error that is so frequently made: Sitting on a "low stool near a table made in the same manner as the stool . . ." sat a woman, very much as her ancestors of pre-hispanic days might have done. She was selling a small lot of *chongos*, the charming little chairs, all different in color and in decoration. Visitors passed by, admired them and asked their prices. "Four pesos each," replied the sensitive woman who had decorated each *chongo* with so much love, and who had thought out a different pattern for the small *tule* seats. The price was small, the merchandise enticing, but perhaps if bought in mass—like machine products—they would be still less in cost, so the visitors added: "And how much would you ask, then, for a dozen of them, all alike?" "Ah," said the vendor, "that will cost sixty pesos." The buyers gasped and protested the evident lack of mathematical proportion: one for four pesos, twelve for sixty, that could not be done. "But, señores," came the artistic reply, "and what of the trouble of making all alike?"

THE creative potentiality of the Mexican peoples is inexhaustible. Even when curbed, as it was during the centuries of colonization, it has managed to give expression to its talent profusely. And nowhere is this better shown than in the popular arts which have always been a refuge to their sensibility and an outlet to their creative urge. The humblest, tiniest basket—sold for a few cents—has such a beauty of texture and pattern that it catches the eye of the understanding immediately. And like it, any of the authentic products that have come into being as spontaneous

expression of the people, particularly of those in rural districts not contaminated yet with the indiscriminating commercialism of the city—foreign or national.

Much has been corrupted and degenerated, however. By commercial requirements that put pressure on tremendous needs, the "curio" has come into being, gaudy and trite. And so chairs are demanded from Tenancingo or Toluca in "fashionable" colors and "streamlined" decorations; or gaudily multi-striped sarapes "from Saltillo"—where once they were a pride to the art of the country—because thought to be thus "Mexican."

With shortsighted vision, merchants of "Mexican Curios" destroy rapidly the great folk art of Mexico. To this is added the considerable reduction of authentic folklore by the fact that there is a displacement of rural folks toward urban living—to be incorporated in industrial production—with the consequent exchange of artisan tools for the machine.

It is to the vital interest of Mexico that the process of industrialization, merely initiated now, should be accelerated and strengthened. But it should be approached with a double care in the field of art. On one hand the artisans, still expressing themselves in manual processes, must receive intelligent encouragement tending to preserve their production in its full authenticity, because such work had had strong significance in Mexican culture and will continue to have it for a long time to come. On the other, it is essential that the right orientation should be given to the new machine production of art, because if correctly envisaged it will acquire, eventually, the high and varied qualities of Mexican artisanship. The change effected will be of tools and objectives, not of men. And it is in them that the capacities reside.



A modern batea in which the natural wood finish is carved in simple technique with no added color





The modern lacquer of Olinalá in the state of Guerrero is decorated in the sgraffito manner. The designs are much of an all-over pattern worked from two coats of lacquer, the second coat being carved away from the first. Trays and gourd bowls are still the preferred objects of this type of decoration.



The contemporary lacquer of Urupan in the state of Michoacan is typified by its natural floral designs which with recent times have become more lacy and intricate than ever before. Earlier Urupan lacquer was often worked on colored backgrounds but black only has prevailed. The human figure now popular was not found on earlier Urupan work.



Dolls of woven and dyed palmetto are an indigenous craft and are to be found in the markets and shops the country over. Clay animal banks, no two alike and created as the mood dictates, is another typically native craft of native material, which has met with popular approval the world over.





Native weavings still employ the beautiful and traditional Mexican designs and techniques, though the brilliance of modern dyes have momentarily caught the fancy of some of Mexico's weavers.





Peacocks, deer, the human figure, horses, birds and architecture are all a part of the Mexican weaver's vocabulary.



One of the ancient arts of painted woodenware is being revived. In this type of decoration the motives were particularly delicate and accents of gold leaf are worked into the design. In the upper tray the gold appears in the floral detail of the women's skirts while in the lower example, the center of interest is a gilded coach





Tecomates or decorated gourds are typical of Olinalá and Urupan lacquer work

## LACQUER: A TYPICAL MEXICAN CRAFT

ESTHER deLEMONS MORTON

**T**HE lacquer of Mexico is one of the typical Indian arts. In it one sees a strong oriental influence which supports the theory that it was introduced by the early Chinese visitors long before the Spanish conquest.

However, by the time the Spanish found the Indians of the beautiful lake region of Michoacan, Pátzcuaro, and Olinalá, the lacquer work had taken on a thoroughly Mexican character.

Though the fine examples of early lacquer are now only in museums and private collections, the art of lacquer, in spite of its deterioration during the Spanish regime, was again revived because of popular demand. Many of the fine points of the early lacquer art have been lost but that craft of Mexico is still one of the most fascinating and genuine of the Mexican arts. Even in the modern pieces there is still a definite handicraft character not to be found anywhere else.

The process of preparing the lacquer is still much the same as that originally used, though the introduction of linseed oil instead of the fat of the Aje or plant louse, and prepared dyes instead of earthen color, have caused degeneration in some of the work. Now there is a movement afoot to preserve the old techniques and pure materials. In the early history of lacquer only bateas, which are large trays, and lacquer encrusted gourd bowls, or jicaras, were made by the natives for their own use.

The bateas were cut from the immense Tzirumu trees which grew in abundance on the slopes of Mt. Tancitaro, the great peak which rises 13,000 feet from the jungle of Michoacan. The trays, some of

which measured as much as 30 inches in diameter, are said to have been allowed to dry for as long as two years before the lacquer was applied. The surface of the cured wooden trays or gourds was first moistened with oil and then powder rubbed upon it; then more oil and more powder added to build up a smooth background surface. When the background was finished the intricate floral designs were traced onto its surface with a fine-pointed instrument. The designed or floral areas were cut or scraped out of the background coat of lacquer and the open areas filled with brilliant colors rubbed in one at a time with the fingers. The final high gloss was achieved by painstaking polishing with the palm of the hand.

In the state of Guerrero there is another important lacquer center, the village of Olinalá. The lacquer here is especially fine and is most interesting in technique. Instead of the design being laid into the background, as that of the Urupan lacquer of Michoacan, the design is raised by being worked from two coats of lacquer, the second coat is carved away from the background coat, much as in the technique of early Italian sgraffito. These pieces of lacquer work are produced in two colors only, the most typical combination being black and red, though other combinations such as green and white, red and yellow, white and black, and red and green are often found.

A study of this ancient and still prevailing craft reveals its time-tested decorative possibilities. We would not want to imitate its process and designs, but for those interested in old techniques and new fields for research with modern materials it seems that our enamels or gesso could be similarly applied or worked in those inlaid or sgraffito techniques for so many years favored by the Indian artists of Mexico.





A young Chamula girl in a gray woolen huipil and a black and gray head covering

## TEXTILES AND COSTUMES OF HIGHLAND CHIAPAS

C. GUITERAS HOLMES

**T**HE Panamerican Highway will soon take you smoothly to San Cristobal, the urban center of one of the most picturesque regions of Mexico: the highlands of the southern state of Chiapas, once belonging to Guatemala and perhaps one of the few untouched Indian countries. The surrounding villages are inhabited by the Tzotzil and Tzeltal Indians, each village having its own patron saint, its own costumes and customs.

Every morning the streets and market-place of San Cristobal are crowded with Indians from the neighboring rural communities. The stranger's first impression is one of surprise and wonder, for one has left behind the dazzling colors of a Mexican fiesta and the bright, intricately designed costumes of the Isthmus of Tehuantepec. On a background of old colonial architecture enclosed by the many church-topped hills, this mass of dark-skinned men and women does not stand out aggressively, instead it softly emphasizes its relation to the soil and its freedom from other

peoples and customs. Here are the whites and blacks and browns with a slight touch of red, the soft natural wools and white and tan cottons, the palm-leaf hats and rawhide sandals, the dignity and grace in style and manner, all of which betrays very little outside influence.

Spreading out in all directions from San Cristobal are the rough and often dangerous trails leading to the Indian villages and you must rent a horse and procure a guide in order to reach them after hours of riding through the ever-changing mountainous landscape—pine forests, fern-clad ravines, tiny valleys, and dry river-beds. You will know that you are coming to your journey's end when you catch a glimpse of a white church and, as you slowly approach it, the thatched roofs of the Indian dwellings will stealthily enter the picture.

It is cold country and folks do not live out-of-doors, but, if you happen to get there on a fiesta, you will see hundreds of men, women, and children donning their finest costumes—even the Saints will be proudly dressed in the very best the women know how to make.



The Chamula huipil worn by a little girl without skirt. Adult women wear the same garment over a thick, woolen skirt



A Chamula woman wearing a black woolen huipil with a green stripe. The head covering is striped in black and gray

And every village will be different because it was each Patron Saint who taught them how they should dress.

Garments are made of both wool and cotton. The villages of Chamula and Zinacantan, those closer to San Cristobal, are the only ones that own sheep. Other Indian groups that use woolen garments buy them from the Chamulas, Zinacantecans having no surplus to sell. Wool was unknown before the conquest and this region was famous for its cotton and cochineal. Everything concerning weaving, from tending the flocks to washing and carding the finished product, is done by the women. Every woman knows how to weave. Little girls start to learn around seven or eight years and will weave a small shawl or head-covering on a miniature loom, which parents will proudly show to relatives and neighbors; however, the Chamula women are slowly becoming the sole wool weavers in the region.

Cotton is grown by Indians inhabiting warmer zones and, though cultivated and gathered by the men, belongs to the women who are the only weavers. The weaving done on upright looms in the city is a man's job, performed by mestizos.

The horizontal loom, sometimes called diagonal or girdle-back and used only by women, is the one employed for both wool and cotton weaving by the highland Indians. One end of the loom is tied to one of the posts that support the roof of the hut, or to a tree in the yard, or out on the hillside (while the weaver keeps an eye on the grazing sheep), and the other end is fastened to a broad band passing a bit below the woman's waist while she sits on a tiny chair or cross-legged on the ground. Women generally use two different sized sets of loom sticks which, if not owned personally, can be borrowed from relatives for a gift of corn, beans, fruit, or honey.

**Cotton.** Seeds are carefully removed. This is generally done by the very old relatives who can weave no longer. Then the cotton is beaten into a smooth mass, using for this purpose a two-pronged forked

stick. The cotton is laid on a *petate* or reed-mat which has been spread on a board on the ground, and beaten into a uniform strip. Cotton is added from time to time after which it is rolled up and ready to be spun.

The spinning-wheel is unknown. Spindles, made by the Chamula Indians and sold to the neighboring villages, are about twelve inches long and not thicker than a pencil, with a pired clay whorl or *malacate* attached to the shaft. The spindle is twirled in a small half gourd placed on the ground at the right of the spinner.

The thread taken from the shaft is wound from the spindle onto the winding-frame. This frame is also used for twisting together two skeins of fine commercial cotton in order to obtain a stronger, thicker thread for weaving. Many young weavers, or those older ones whose eyesight has been impaired, cannot put the thread on the warping-frame nor on the loom, neither can they take it off on finishing their piece of cloth, and more experienced weavers have to come to the rescue, all women confessing it to be a difficult task requiring much skill and patience.

**Wool.** After shearing the animals, the wool is washed—sometimes dyed with natural substances. When dry it is carded, and spun in the same manner described for cotton. The same kind of seven-stick loom is used for weaving. Warp and weft threads are generally the same in size and quality. Patterns and designs are passed on from generation to generation, from mother to daughter, and learned by heart.

All women weave. Even the female evil spirits weave. An old woman sits on the hilltops of Cancuc and spins unceasingly. She is a tiny creature with white hair and brings about much evil.

**Costumes.** Children dress as their elders, excepting newly-born infants who are wrapped in long, straight pieces of cotton or woolen cloth.

The essential items of a man's costume are: trousers, shirt, *chamarra*, belt or sash, and kerchief. Trousers are shapeless, opened in front and crossed and tied



with a running-string, and longer or shorter according to tribal custom. Chamula men wear narrow white cotton trousers reaching a couple of inches below the knees. In other villages they are shorter and wider. Men of San Pablo wear such short trousers that they resemble a loincloth or a diaper. All trousers are made of plain white cotton homespun with the exception of those used in Tenejapa which are very wide and have a beautiful red and blue three-inch woolen border woven into the cotton material in intricate geometrical design. The oddest trousers are those worn by the Huasteco Indians—the long, wide legs drawn up on either side and pulled through the broad, red sash, hanging in folds on the inner side of the legs; the folds hanging over the sash are used as pockets. In many villages it is becoming the custom to make the trousers of unbleached muslin bought by the meter in San Cristobal or from itinerant merchants on market or fiesta days. This is due to the rising cost of raw materials; a man makes his own suit when the cloth is thus purchased.

**S**HIRTS are always white. Today they are made of cotton. Some very old men still wear a thick woolen shirt, but one sees very few of this type any more. Another kind that indicates a wealthy, conservative household is a tan cotton or a white with tan pin-stripes. The Chamula Indians, as well as those from Zinacantan, are buying their shirts in the city from the mestizo shops; these sport a collar and are buttoned at the neck and eight inches down the otherwise closed front. These are made of unbleached muslin and put together on a sewing machine with red or white thread. The shirt worn in other villages is generally hand-woven and made in one piece with a V-neck, bound or gathered on a straight, narrow band not closing at the neck. The sleeves consist of straight pieces of material sewed to the shapeless arm-opening. These pieces are put together from the wrist to the elbow. In some groups the shirt is open at the sides and in others it is sewed together from the waist down. It is never tucked into the trousers but gathered around the waist with a sash or belt. Shirts in Cancuc are knee length, completely covering the short, tight trouser, and put together with a button-hole stitch in red and orange yarn. The sleeves are finished with several rows of finely executed stitching in red yarn, and the front of the shirt is occasionally ornamented with circles, straight lines, and rudimentary horses and deer in the same color. In other villages the material used for the sleeves is red or blue attached to the body of the shirt with an over-whipping in yellow yarn. Little boys under eight years wear the shirt and no trousers.

The Indian blanket, called in this region a *chamarra*, is always made of wool with rare exceptions. It is a straight, rectangular piece of woolen cloth with or without fringe. It is generally two and a half feet wide and varying in length with a lengthwise slit cut in the center in order to put the head through, which is bound with cotton material or buttonhole stitched. When not worn, it is folded and flung gracefully over the left shoulder. Sometimes it is wrapped around the shoulders like a shawl. The Chamula Indians are the only ones who belt it in around the waist with a thong or a regular belt. The commonest *chamarra* worn by this group is woven in white wool with pin-stripes about an inch apart in soft colors such as tan, brown, yellow, gray, or pink, always fringed and about five feet long. The Zinacantecans use a shorter, white and pink-striped *chamarro* fastened below the waist and resembling a shirt. Other villages use different *chamaras*, always striped in white and black, the

width of the stripes determining the group to which they belong. Some *chamaras* are woven with a coarser thread than others and are generally a looser weave. One white thread and two black proclaim the wearer as a man from San Pedro; two white and two black, as one from Cancuc; two white and three black, as one from Tenejapa; etc. The Chamulas also use a rich, black *chamarra*, narrower than the white (26 or 27 inches wide) and also longer (a little over 7 feet long) which is worn on festive occasions and by those who perform official duties. These are much more expensive, as they are longer and carded after having been woven. In some villages the head-opening is cut further front in order that the garment hangs from 12 to 20 inches lower in the back.

Sashes are made of cotton with a solid design in colored wool on both ends and are about twelve inches wide and a couple of yards long. These are being slowly substituted by the narrow leather belts. Sashes knotted in front encircle the waist twice and the ends hang just below the shirt. In Cancuc a plain red sash is often used as a pocket, money being tied in several knots. Men never wear woolen sashes.

Another item never lacking in a male costume is the kerchief. Some consist of a plain, white square of cotton cloth tied around the head turban fashion or knotted at the back of the neck and worn under the broad-brimmed palm-leaf hat. Occasionally, small, pink tassels are attached to the corners. Others use a 32-inch square checked kerchief ornamented with 3-inch fuschia yarn tassels made of commercial cotton. In San Pedro and other neighboring villages the hand-woven 40-inch square plus 3 inches of fringe is used diagonally folded over the shoulders or rolled in different styles; it is also worn turban fashion by the older men and knotted at the back of the neck by the youths. In many Indian groups the hand-woven kerchief is giving place to the cheaper, smaller bandanna handkerchief called a *paliacate* and sold all over Mexico. The dominant color is always red.

**E**VERY man weaves his own palm-leaf hat. Some are ornamented with narrow silk ribbons hanging over the broad brim. For everyday use the well-known Mexican sombrero is preferred in certain districts.

Many Indians wear *huaraches* (Mexican sandals), others wear *caites*, a sandal provided with an upright piece of black leather at the back of the heel as seen in the preconquest paintings. Most go barefoot. A woman never wears footgear of any kind.

A leather or net bag completes the costume. The first is purchased in San Cristobal, while the latter is made by the wearer of twisted *maguey* fiber. San Pablo Indians are noted for their fur bags—hunting the wild animals, drying the pelts, and putting them together. Occasionally one may see a bag with a tail so long that it hangs down to the wearer's knees. Bags are slung over the shoulder on a narrow leather strap. Little fellows will sport an old, discarded bag, or save their pennies to buy one from an older brother.

A woman's costume consists of a wide skirt, a sleeveless blouse, a belt and a shoulder- or head-covering. No underwear is worn and no special nightclothes.

Skirts vary in length in the different tribes and are all made of dark blue or indigo cotton homespun with the exception of the Chamula woman's heavy woolen costume. Formerly the women in Zinacantan also





Men of Cancuc wearing the long shirt or tunic, showing the manner in which the straight sleeves are attached to the arm opening



wore wool, but recently cotton has taken its place and only very old women will be seen proudly going to a wedding or a fiesta in the treasured antique. In Cancuc, cotton-producing country, women spin their own thread, weave, and dye the finished product. In other localities, the cotton skeins are purchased in San Cristobal. When the cloth is woven it is dyed at home or carried into the city for this purpose. Some very poor Indian women buy the blue factory-made cloth by the meter. Skirts are wide and straight pieces of material sewed together lengthwise which obtains a seam around the skirt, as the width of the cloth makes the length of the garment, there being only one side seam where the ends of the cloth are sewed together. The skirt is put around the waist and folded or pleated in front and held in place by means of a tightly knotted belt. Zinacantecan skirts reach the ankles while the women of Cancuc and San Pablo wear them knee-length. Woolen skirts are generally striped—fine, green threads an inch apart woven through the black, or a darker gray or brown woven through the natural-colored wool. Little girls do not wear skirts in Chamula, their heavy, sleeveless blouses almost reaching the ground.

*Huipil* is the Mexican name for the ancient rectangular, sleeveless blouse with a square neckline. It is always hand-woven and wide enough to hang over the shoulders to the elbows. In some places the sides are only closed with an overhand stitch from the waist down and infants suckle at their mothers' breasts through the big arm-opening, while in others the huipil is closed, only leaving room enough for the arm to come through; in such cases the baby is put inside the blouse when hungry. The huipil is a

three-quarter-length blouse, or even longer, generally worn inside the skirt, hanging outside only on special occasions. Huipiles for everyday use are very plain with only a touch of color around the neck, and around the smaller arm-openings—buttonhole stitched in bright-colored yarn.

Huipiles worn at fiestas are elaborately decorated across the shoulders and ten or twelve inches down both back and front. This solid pattern is woven into the straight cotton cloth with red as the dominant color. The bottom is often ornamented with the same design although only a couple of inches deep. Years ago these blouses were woven of the finest white wool with the same gorgeous design; however, today they are scarcely to be seen and only by rare chance can one be bought at a very high price. The woolen huipil worn by the Chamula women is in natural colors with a pin-stripe of green. On the front and back there is a double tassel of soft red yarn placed horizontally.

Women's belts are always woolen. Some are an inch wide and from four to five yards long, while others are four inches wide and two yards long. A Zinacantecan woman wears a belt three inches wide and a yard and a half long with braided fringe caught into a thick cord 36 inches in length on either end. The warp consists of twelve red threads, two green, one red, two green, one red, two green, twelve red, etc., until five red stripes are obtained, contrasting with the four narrower green ones dotted with a speck of red; the weft is white and can only be seen at the edge in a narrow white line running the length of the belt. Other belts are made of a thick,

(Continued on page 6-a)

## CHILD ART

# CHUCHO REYES

## . . . The Mexican Cizek

ELMA PRATT

Director, International School of Art  
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IF ALL Mexican artists, few would receive a warmer welcome into the hearts of American teachers and children than picturesque Chucho Reyes, if they but knew him better. You knock loudly, with the dragon-headed iron knocker, on his big, dull red door. A dog barks. You know that shortly over the iron balcony will appear a genial face topped with a little beret. For me the interlude before the big door opens is always a bit breathless, knowing as I do that a world of magic waits beyond. I could almost say, "slumbers," because one has a feeling of dormant potentiality on every side.

The entrance to the patio with its confusion of unorganized valuable folk paintings, old wooden statues, decorated chests introduces the greater confusion of the patio itself. Vine-covered balconies, plants, shrubs intermingling with huge, clear bottles of varying shades of water green, bowls of multi-colored shells, doves fluttering from their white cots amid the vines on the high, free wall of the many leaf forms—delicate, fine forms against large shiny ones, long slender ones! The best time to get to visit them is just after a rain when each leaf glistens and the merging sun is reflected in the lingering raindrops.

One needs to carry with one into the house this remembrance of restful growing things—Nature's growth even in its over-profusion is needed to understand Chucho and what you will find in the ceilinged rooms of his old home.

You are there to talk to him about the work he did with children in his home town of Gaudalajara, but first you must somehow see your way to an explanation of the vast amount of colorful and intriguing material through which you can scarcely push your way. Huge, richly decorated Russian icons in a dark corner can scarcely vie with a huge pile of cerise paper roses some fifteen inches in diameter from which emerges a stiff figure of Jesus on a wooden donkey.

On an exquisitely fine inlaid table is an enormous, glistening ball called "a witch's ball" in some parts of the world. To be sure, these of Chucho's are far too large to gaze out gayly into the world from the top of a stick in a Hungarian rose garden. On the same



Chucho Reyes with a doodle

table is a profusion of crudely painted wooden crosses delightfully simple, and some small kneeling figures of saints in clay. A box holds a collection of rare silver votive offerings: a horse which was doubtless made for someone whose valued animal was ill; an arm; a scorpion; a figure of a child. All had once served their purpose in petitioning aid and succor.

Mingling with rare figures of ivory are many familiar, cheap, native toy animals, birds, etc., which are passed by as inconsequential by many travelers in Mexico.

But the story of Chucho's classes for children is not separate from the objects with which he has surrounded himself. They are rather one and the same. While engaging in collecting and selling beautiful and rare objects in Guadalajara, he invited a number of young boys to his home in the evenings over a period of ten years, to express themselves in every conceivable material. Was he himself an artist working in any medium at the time? No, he just felt the power of the beauty expressed in the art which passed through his hands and was able to encourage youth to dip deeply into the same source and carry that inspiration over into its own creation.

Certainly the beautiful St. George done by a lad of fifteen with oils and gold leaf on wood has the



strength, sincerity, and splendor of the old Russian masters. A tall, slight wooden figure of Jesus, while most delicately wrought, recalls the power of Messtrovitch. Flat silver horses definitely draw their inspiration from the old votive offerings.

A huge bouquet of brilliant magenta metal flowers indicates the range of objects over which the boys rambled with equal joy. They felt, rather than defined, that they were identifying themselves with the craftsmen of all ages and lands and were thrilled to be participants in the unbroken stream of creativeness.

Ten years and then the break with the classes. Chucho moved to Mexico. What of the boys? I have often heard Franc Cizek, that other great believer in the art of children, say, "I give them the opportunity to enjoy a period of self expression. Whether they continue to paint or work in other media does not matter greatly. The experience is valuable in itself." Chucho feels the same.

One of his students, however, has continued to do outstanding and unique work. That is Servin of Guadalajara. His small water colors of Mexican types are brilliant, decorative, and valuable interpretations of all classes. He has painted a few large canvases. The most notable hang in the home of Witter Byner in Chapala. There they are, challenged by rare Japanese hangings and scrolls and other objects of fine art, and still do not suffer by contrast. He claims no other tutelage than the inspiring environment created by Chucho.

**B**UT Chucho could not always remain an onlooker. About six years ago he took his brushes in hand—big brushes. His medium was sheer tissue paper and thick tempera. What came forth from those sheets? Gorgeous spirited horses of brilliant colors, their flying cerise, blue, or green tails touched with gold. Or boastful cocks gayer than the sunrise they might proclaim. Angels offered a wonderful opportunity for decorative effects. As the years have passed a deeper and more serious note enters. One cannot put his "doodles" outside of the class of serious art. That they are a joyous expression accomplished in but a few moments does not deny their deep roots, explained by the foregoing description of his lifelong interests and association.

A few days ago I urged him to tell me into what field he would go from his "doodling." He disappeared without saying a word and returned with several canvases. Kaleidoscoped in thickly applied rich oils were innumerable of the emotional reactions and experiences of the foregoing years. You could sense the strange mixture of Aztec gods, Christian symbols, and gay markets rather than trace clearly their outlines. I shall not withdraw an atom of appreciation from the prancing steeds and proud cocks

but I know that these new creations will mark a new epoch in his artistic progress.

I could wish that through the foregoing years we could all have been more aware of that small yet reaching, deeply potential sphere of activity in which Chucho Reyes has been living and working. Our appreciation, our accomplishments would have been greatly augmented by such an acquaintanceship. He has held a torch aloft for our young people, yes, and for us all, even as Franc Cizek, his brother spirit.



Central Feature News  
Old Tarascan pottery which shows the perennial interest in the animal subject



A sculptured horse and rider of wood, by a boy of thirteen in Chucho Reyes' children's class at Guadalajara



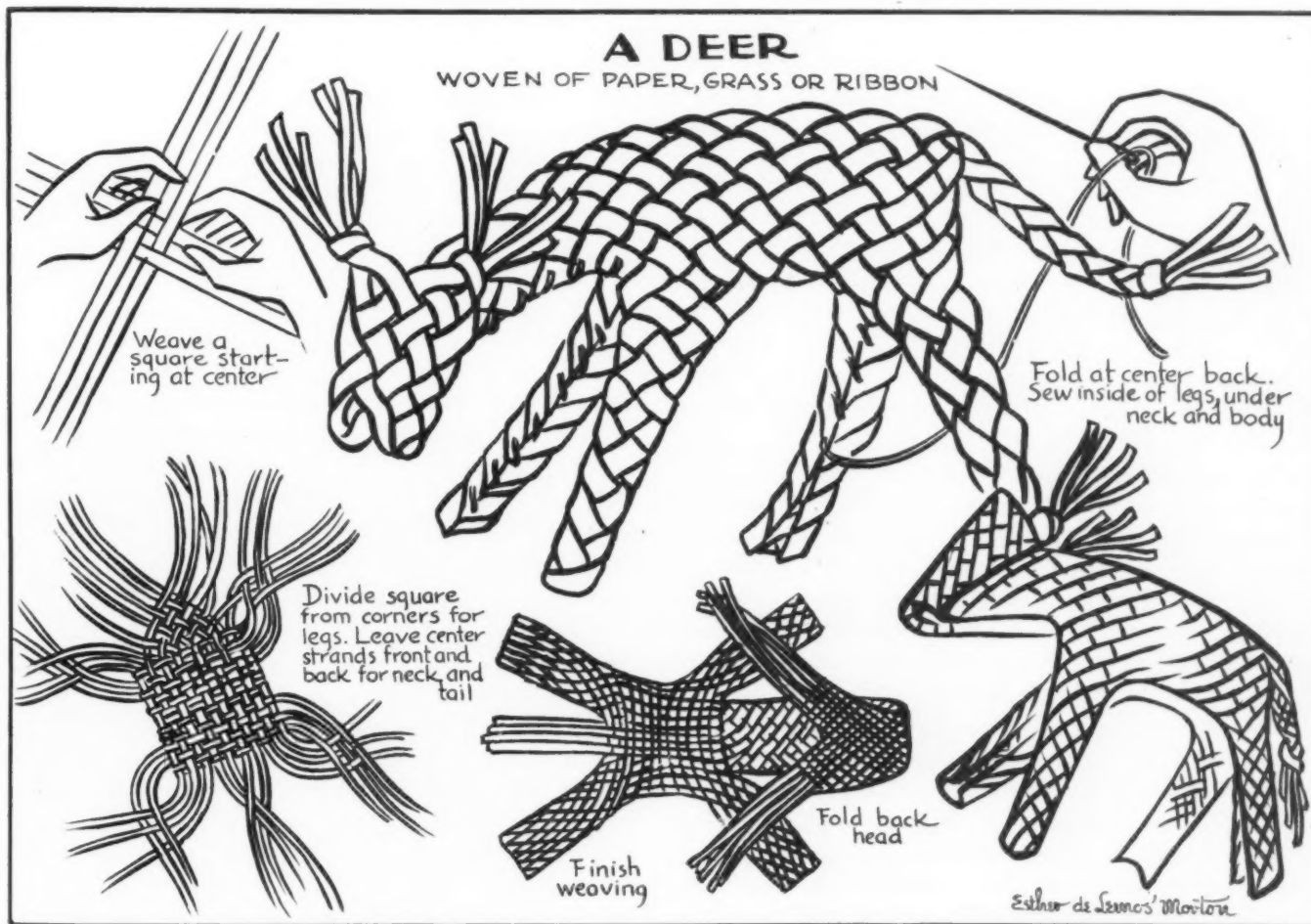


From the Encyclopaedia Britannica's  
World's Children Picture Series

The children of Mexico are as enthusiastic over their native  
straw toys as our children are over the miniature vehicles and  
little mechanical toys made by our manufacturers



A horse and rider made of native Mexican rush



Braided or woven rush or palm toys are a typical Mexican craft. Similar experiments  
with our native iris leaves or cat-tail would make an interesting art class project



## WE MAKE SOMBREROS

FRIEDA MARTI

Lowell School, Riverside, California

**A**LMOST all children are enthusiastic about costumes, and when they can participate in the making of them their enthusiasm knows no bounds. Among the many art and craft experiences afforded by our study of Mexico in the third grade the making of sombreros, serapes, Spanish shawls, and bowls has the greatest appeal.

Pieces of old sheets are used for the serapes, and squares torn from old sheets or old dish towels provide the material for the shawls. New material does not dye so evenly, nor hang in such graceful folds as old material. The serapes are torn from twenty to twenty-four inches in width, and from chin-toe in length. The shawls are torn to fit the owner. Neither serapes nor shawls are hemmed.

When colors have been chosen, we go outdoors by groups to do the dyeing. Each child presses his cloth into the dye, turns it over several times, and squeezes it out. We do not rinse them. Paper towels are used to take up excess moisture. Then, with a helper from another color group holding opposite corners, the cloth is gently waved until dry. More dye may be added to change the value, so that no two shawls or serapes are ever exactly alike. While waiting to dye, or for the article to be pressed, the boys develop

their designs, determine the width and color relations of the stripes, and make a sample on a strip of unprinted news for a guide. The girls practice drawing their designs on the blackboard, then draw them freehand on their shawls with chalk. Coloring is done with wax crayons over a thick pad of newspaper. The boys measure carefully and draw the stripes with colored pencils. Their coloring, too, is with wax crayons. We do not set the color with a warm iron because it dulls the colors. When the designs are completed, both ends of the serapes and all four sides of the shawls are finished with a simple knotted fringe of carpet warp.

During the dyeing, and in the pasting project following, old clothes and aprons are MUSTS.

For the sombreros and bowls we prepare three cartons of wedge-shaped paper, a pan of clean water, and a bowl of cooked flour paste. The paper is cut by the teacher on the papercutter. In one box the wedges are of unprinted news or the children's discarded practice papers. In the second, they are of newspaper, and in the third, they are of comics, or colored newspapers. The wedges are cut long enough to extend an inch or more beyond the edge of the sombrero's brim, and the point will extend upward about an inch on the crown. The paste should be of the consistency of thick cream, and it works much better



when used as hot as can comfortably be handled. We use a double boiler to keep it hot. The girls bring their own bowls for molds, and we have four plain, woven palm sombreros for the boys to make theirs over. All stitching and decoration has been removed.

We train four boys and four girls in making the first sombrero and bowl, after which each of them is a "bowl-maker" or a "sombrero-maker" and directs the work for the next group. Not more than four can successfully work on a sombrero at a time, and on the bowls the number is limited by the size of the bowl, some being so small as to be entirely individual work.

For the first layer, the top of the brim of the sombrero is carefully covered with wedges of plain newspaper dipped in clean water until thoroughly wet, but not soft. The wide end of the edge should extend an inch or more above the rim. Care is taken to make the lap of one wedge over the other as even as possible, and about a quarter inch in width. In covering the crown the end of the wedge is at the base. If the end is split for about an inch, and spread, the hat will set more comfortably on the head when finished. Where straight edges must cover curved surfaces on the crown, the edges should be torn slightly and then smoothed down. This is easily done when the paper is wet with either water or paste. This first layer, being wet only with water, enables the mask to be readily lifted from the mold when dry.

After the first layer is completed the water is set aside and a bowl of paste takes its place. Moisten the tips of the fingers of one hand with paste and "strip" the wedge between paste-covered fingers and thumb until it has a soft, rubbery feel. Then press it smoothly over a lapped edge. Continue until the entire surface is covered. The laps may now be as much as half a wedge—no particular width need be kept—and an occasional strip may be turned crosswise for added strength. The wedges at the base of the crown, however, should continue to be split and spread. Alternating the layers with comics or colored



newspaper helps to determine when a layer is completed. Seven or eight layers are necessary for the sombreros, and we sometimes use nine for the bowls. The last layer is always of unprinted news or scratch.

**T**HE bowls are made in the same way. The wedges are cut to extend an inch or more beyond the edge, and the point should reach the center. However, care must be taken that they do not pile up in the center. A circle may be cut to fit the bottom of the bowl for the final layer and so cover irregularities.

Too much paste means slow drying; not enough makes a hat or bowl with blisters and a poor surface. Rub the hands over the final layer, molding the mask to the mold.

While waiting for them to dry, the children look through magazines and books for illustrations of Mexican design. Some designs are enjoyed for their beauty, some are analyzed for motifs. It is finally decided that only a design of one's own creation is truly satisfying, and each child works out his own. When the masks are dry, the teacher trims them evenly, using heavy scissors to cut the stiffened mask. The children roughen up the lapped edges on the under side and smooth them down again with hot paste. Then a narrow white cloth binding is drenched with the paste and smoothed over the rim. When dry again they are given a coat of powder paint and are ready for the designs. The boys usually paint their sombreros white, but the bowls are of various colors. The designs are made to fit each bowl or sombrero, and are drawn, or traced on, with chalk or pencil, and painted with poster paints. No two are ever exactly alike in design or color. The bowls are finished with a good quality lacquer. The boys sometimes sew ball fringe around the rim of their sombreros. Long shoe laces, or a cord of finger-knitting with a round leather chin guard, is the final touch.





# SILHOUETTES OF MEXICO

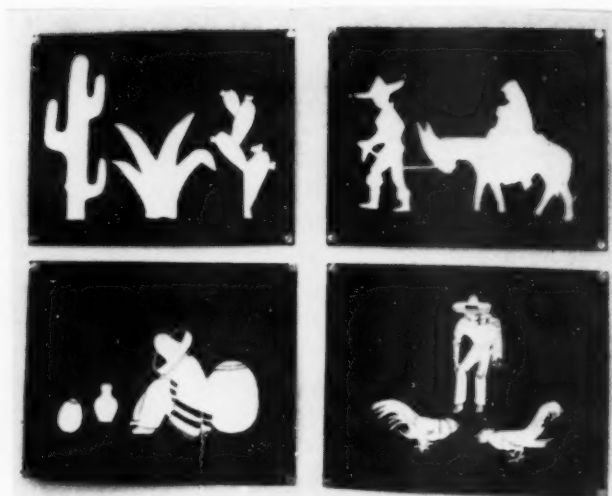
MRS. JOSIE C. HILL  
San Antonio, Texas

**I**N OUR study of Mexico we created a miniature Mexico which had for its background a water color painting of Mt. Popocatepetl in the distance. Donkeys, carts, cacti, pottery, and figures were made of clay.

Some of the details of our landscape and poses of our figures suggested good picture subjects which we cut in silhouettes.

The numerous cacti of varied species provided an excellent subject for silhouettes and it was also interesting to note some of the uses of this plant. For example, henequen, at home in Yucatan, is grown in few other places in the world. The outer covering of the thick leaves of this plant is scraped off and the fibers are used for making twine. Large quantities of henequen are shipped to the United States.

An "hombre," taking a typical siesta near his hand-made pottery, suggested another silhouette subject,



as large quantities of beautiful Mexican pottery are shipped to the United States regularly.

The donkey is a well known beast of burden in Mexico. Besides being used for carrying pottery, baskets, flowers, and other products, he is still used as the family conveyance in most sections of Mexico.

The cock fight is one of the popular amusements. Someone seized upon this as a good subject for a silhouette. The Mexicans are enthusiastic about the cock fights and spend much time raising and training birds for this particular sport.



Finger paintings of cacti, flowers, and trees typical of Mexican landscape were used in connection with a Mexican Fiesta at Monroe School, Phoenix, Arizona, under direction of Art Teacher, Nell Shephard, and Art Supervisor, Lucille Durfee



## AMIGO MEXICO

OLIVIA FLO SCHILDKNECHT  
Art Instructor, East St. Louis, Illinois

**A**S NEVER before, the schools of America need to lead the youth of tomorrow in building a concept of tolerance and understanding for the various peoples of the world and in creating an appreciation of the things for which they stand. Through experience, broader international outlook may be achieved through the unit method of teaching. Teachers agree that the correlation of the arts and crafts with other subject matter is a most effective means of fostering an attitude of interest and friendliness toward the peoples of other countries.

One of the first requirements of successful unit teaching is ample reference material for the pupil and a wide range of related knowledge for the teacher. Before the unit is begun, the art teacher should place all pertinent material on file where it is accessible to pupils at all times. This will eliminate a waste of time in answering questions the pupil will then be able to answer for himself. A notebook of factual information should be made in the classroom under the supervision of the classroom teacher. In this manner, integration of subject matter and art is kept unified, besides being a source of valuable reference material at all times.

The introduction to our unit was made through the reading of the story: "Our Friends of Mexico." The first art activity was the construction of a dough map. The dough made of salt, flour, paste, and water was separated into several portions and colored with

different colors of tempera paint—each color was used to represent a different physical feature. The outline then was drawn on a large piece of corrugated cardboard and the map molded over it. Tempera paint was used in the printing and the painting of the surrounding waters.

After a review of the history of Mexico (we used the pupil's notebooks for this purpose), an outline was placed on the blackboard from which the pupil selected his subject for illustration. Besides setting up an ideal situation for group participation, this method of procedure afforded an opportunity for the pupil to exercise his imagination and ingenuity in planning his picture which later became a part of a frieze. Since colored chalk is easy to use, it was chosen as the medium for making the pictures. When the frieze was finished, it was sprayed with fixatif as a preservative. One group of students was responsible for the lettering used in the titles of each illustration, and as each picture was finished, the pupils measured and pasted the letters in place.

The occupations and products were studied and listed next. This gave the child an opportunity to display his individual ability and produce some very satisfying results—including drawings of oil wells, mines, Indian pottery, henequen plant, the Zapote tree, fruits, peppers, floating gardens, water jugs, etc. Most of the work was produced on heavy drawing paper 12 inches by 18 inches. The pupil was allowed to use any medium he preferred.

Animal and bird life offered interesting subjects



for originality in background and color combinations because of the three distinct climates found in Mexico. These drawings were used in the decoration of paper plates, plaques, pottery, Indian drums, and rugs. If the child at this point begins to ask such questions as, "How do you draw a horse?" or, "I've forgotten how to draw that flower."—I would explain a few of the simple techniques of animal and plant drawing, just enough to tide him over the rough spots and yet not prevent the former vigorous freedom and originaive quality of his work. A practical knowledge of media and colors is of value to the pupil in working out his difficulties, too. A color wheel hangs in full view of our art class at all times and is used often and intelligently. I find it provides an experimental means of obtaining color combinations which the child always finds intriguing.

Before beginning the work on all-over designs, a few of the principles such as repetition, balance, and alternation were explained. With this knowledge the pupil will have little difficulty in making his design adhere to good design practice.

Illustrative charts were used to describe the industrial life of the Mexican people. An illustration of the industry described was drawn at the top of a large piece of drawing paper and related facts were printed below. Some of the industries illustrated were: farming, cattle raising, mining, weaving, ranching, glass making, etc. When the chart was completed, it was hung on a stand previously used to display maps. The pupils were very proud of their work and never failed to show it and read it to little visitors who came to the art room.

Plant life offered a variation of colors and kinds. Compositions on different plants and flowers were brought to class for illustration. Some were combined in book form with attractively designed covers—others were mounted on colored construction paper and displayed on the bulletin board.

**T**HE crafts and folk arts of Mexico were delightful fields for the children to explore. Pottery was made from clay and decorated with bird, plant, cactus, and other typical designs. Crude mats were made of the pressed leaves of the cat-tail plant and decorated with borders or large center designs. The leaves were stapled to hold them in place—masks were modeled in clay and painted with a reddish-brown enamel which gave them a realistic touch. Serapes and rebozos were made of cloth brought from home and decorated with colored crayons (children of this age are too small to use textile paint)—many children used sugar sacks that had been laundered by the mothers. Threads were pulled along the edge to form a fringe and later tied to prevent ravelling. The girls selected a floral design and the boys usually preferred a conventional or geometric pattern. Guitars were cut from large pieces of corrugated cardboard and painted with various colors of enamel. Heavy cord was used for strings and a small piece of wood was used for the bridge.

Mexican market stalls were made from odd pieces of lumber found in the school basement. The boys built the frames while the girls painted the words: "Mexican Market" in bright colors across the top. Two life-size figures were painted on a large piece of beaverboard and placed behind the counter to represent Mexican vendors. Clay pigs, birds, pin tray made of clay, and other gaily decorated wares were made by the class and offered for sale at a program given at the completion of the project. The pupils' receipts enabled them to purchase an interesting and attractively pictured book, "Young Folk of the Americas" by Eva and Thomas Laufer, which was presented to the school library as a gift.

**P**ALM trees were made of paper and the trunk was a tubular piece of cardboard around which a linoleum rug had been rolled. This was nailed to a square piece of board for support. The tube was covered with brown fringed crepe paper to resemble bark. Heavy wire was used for the veins of the palm leaves over which was pasted green crepe paper to form the rest of the leaf.

A miniature hacienda was worked out on a heavy piece of cardboard and placed on the table for display. The houses were made of various sizes of boxes covered with dough (the same as that used for the map), tinted in pastel shades of pink, yellow, blue, and red. Straw was mixed with the dough to form the roof of the peons' huts, while the large box which represented the home of the hacienda owner was covered with a red tile roof. Individual tiles were made and laid side by side to form the roof. After they had dried they were painted red. A fountain was modeled in clay and placed in the center of the patio; roses, geraniums, poppies, and pansies were drawn on oak tag paper, colored, cut out, and stuck in the ground around the fountain. Clay, colored with green tempera, was molded around twigs to represent cacti. Animals and people were made from clay and decorated accordingly. Grass was made by coloring sand with dry tempera paint. The pupils never tired of working on this Mexican ranch which changed constantly under their creative eyes.

As an effective climax, the pupils presented an original play called "Fiesta Time," for their friends and parents. (This play was written in the language class.) The art work was used as the setting for the play and the unit as a whole received many favorable comments. To the pupil and teacher the results were very gratifying. Through the activities experienced the child has developed a knowledge of the Mexican people he will never forget—he accepted Mexico as the important neighbor that it is, as he had learned something of the ties that bind our countries together. He had grown in self-reliance and he had developed a greater respect for his classmates through group participation and ability displayed. He had unknowingly developed certain skills, and in all he had adopted a more democratic way of life.



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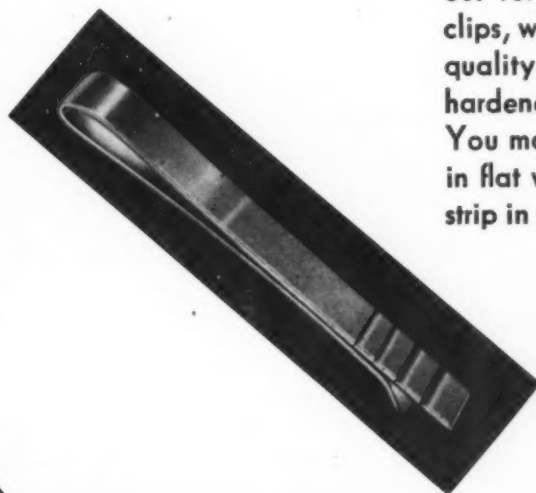
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## TEXTILES AND COSTUMES OF HIGHLAND CHIAPAS

(Continued from page 172)

loosely-twisted yarn and present red and black squares or diamonds on a gray background. Wrapped tightly around the waist, the belt is used as a pocket.

Shoulder coverings are made of both wool and cotton, depending on the custom of the Indian group in question. Some are woven of beautiful soft, white wool with pink or purple stripes two inches apart and carded after taken from the loom and washed. Others are brown or gray, not carded. Some are plain, some striped, some checkered in white and brown, or white and black—squares containing vertical stripes contrasting with squares containing horizontal stripes. Most cotton wraps are pure white with beautiful red geometrical designs forming a solid border and also placed at intervals over the entire garment. The shoulder-covering is also folded and placed on the head as protection against the hot sun.

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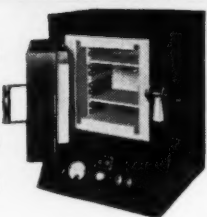
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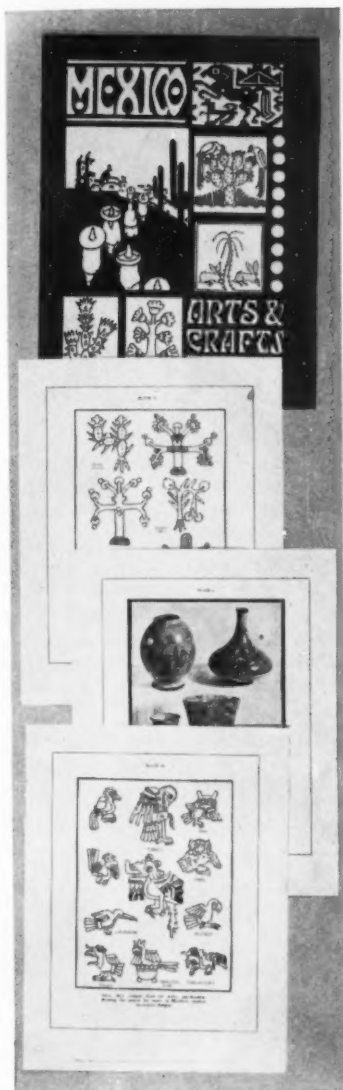
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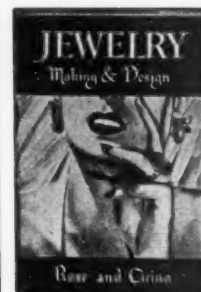
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**CONVENTION FORECAST** for a challenging program has been received from the Southeastern Arts Association. Headquarters for the convention will be the Hotel Columbia in Columbia, South Carolina, April 8, 9, and 10. Remember, the "early birds" get the rooms, so send your reservations well in advance. For program information, write to Mrs. Mary Leath Thomas, Dept. of Art, University of Georgia, Athens, Georgia, and for general information concerning Southeastern Arts Association, write to Miss Ruth Harris, Secretary, 111 W. 11th Ave., Johnson City, Tennessee.

**THE MILTON BRADLEY COMPANY** tells us in their latest release that the annual "America the Beautiful Crayon Art Contest" is part of their over-all program to "help in making the education of America's children more substantial for the child and easier for the teacher." Started last year on a trial basis, the outstanding success of the undertaking resulted in its becoming a part of their over-all Child Guidance Program. As the name tells us, the children sketch things symbolic of the American way of life that will help to focus their attention on their nation. The judges, representing some of America's finest publications, donate their services to this worth-while enterprise.

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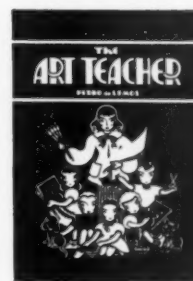
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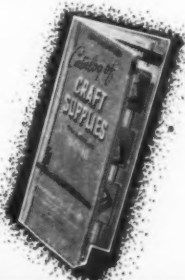
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to anyone desiring to create such types of designs.  
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The book is 8¾ by 11¼ inches.

**ANATOMY OF LETTERING**, by Russell Laker,  
is published by the Studio Publications,  
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well as the pencil, are carefully set forth. The  
last twenty pages of the book are devoted to the  
subject of script and advertising.

There are 96 pages 7½ by 10 inches.

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by American Studio Books, 381 Fourth  
Avenue, New York 16. Price is \$2.50.

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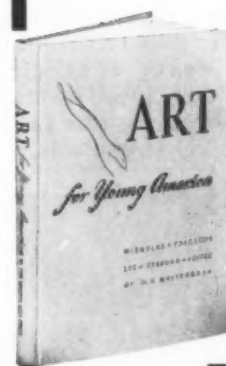
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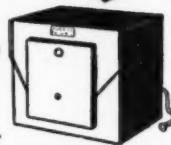
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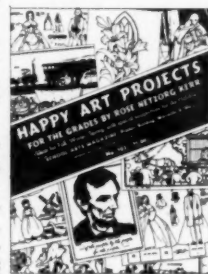
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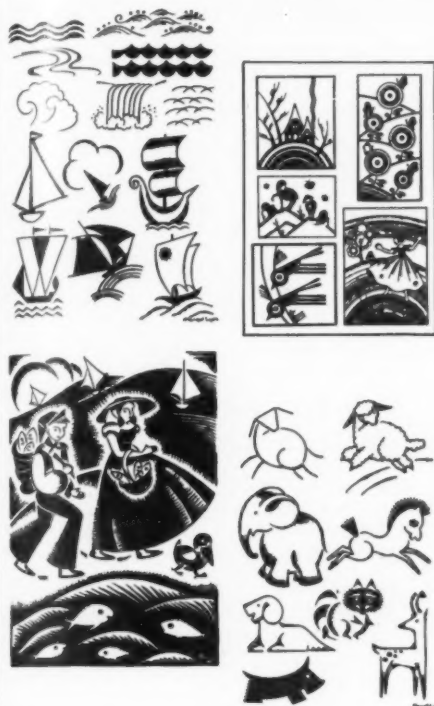
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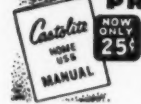
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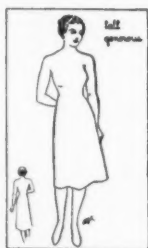
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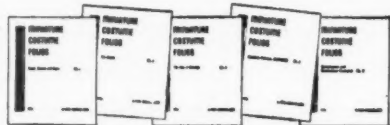


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